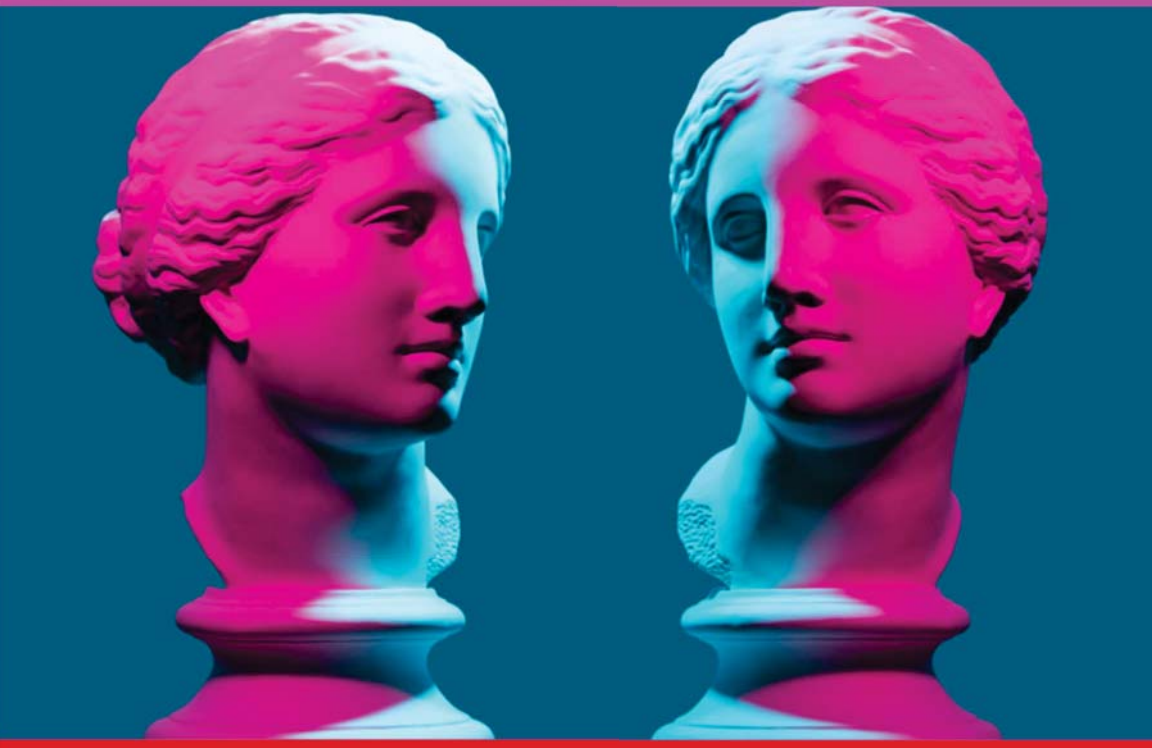
THE POSTMODERN SITUATION



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BOOKS

Paradigm shift

The fundamental shift of paradigms compared to the situation of modernity, the New Age, is taking place today. It is as fundamental as the transition to modernity from premodern, traditional society. The nature, content and quality of this transition is the nerve of the modern era. The most important thing today is to correctly understand the essence of what is happening, to interpret it accurately and adequately.

The transition from modernity to postmodernity allows us to finally realize the essence of modernity itself. This can only be done today (and not yesterday) precisely because we now see the entire period of modernity as something finished and complete, from beginning to end. This means that we can make a final judgment about it without worrying that it will undergo some unanticipated and unpredictable paradigmatic metamorphosis.

Here it is time to turn to the understanding of modernity by traditionalists, who quite correctly defined its essence as a total and comprehensive rejection of the paradigm of Tradition, premodernity. Modernity was a process of negation, but this negation had its own structure, logic, style and norms. Modernity was structured as a language inverse to the language of Tradition, and this was its essence.

Modernity as a process of negation has exhausted its content

Postmodernity as a radically new stage is based on the fact that the process of negation (i.e. modernity itself) has found its content and meaning. There is nothing left to deny (at least in the West, where modernity as a program was conceived and realized). Premodern is exhausted, exhausted completely, hence there is nothing more to modernize, and modernity loses its meaning. Modernity is complete. We no longer live in a modern, but in a post-modern world. We live in what is called "tomorrow",
The "tomorrow" has come, and one after which no other "tomorrow" will come.

Modernity is over and the negation of Tradition is over. But the end of the negation of Tradition does not mean its new affirmation. The meaning of postmodernity is not to replace negation with a new affirmation, but to replace negation with a new paradoxical action or gesture - a non-negation that would not be an affirmation at the same time, i.e. a non-negation that would also be a non-affirmation.

At the level of languages there is a radical breakdown of the whole paradigmatic matrix - premodern/modern (1). Language

Tradition is a starting structure that has a clear basic organization with unlimited possibilities of variation. The language of modernity is built in such a way as to put forward a functional antithesis (cycle - history, eternity - time, sacred - profane, divine - human, whole - private, etc.) against each paradigmatic element of the language of Tradition. The totality of these antitheses develops into an independent structure that constitutes the language of modernity, inspired by the element of rejection. But since modernity is repelled by the clear structure of the premodern, it itself - as a symmetrical counter-image - is given a clear structure, its absolute values, its philosophical, intellectual, epistemological and ontological fundamentals. A consistent "no" to all aspects of the Tradition generates a strict grid of meanings and values, methodologies and structures. And at a certain stage, the paradigm of modernity emerges, asserted with a creative and value pathos so intense that the negation underlying the entire New Age program is obscured, lost sight of. Modernity creates something of its own and acquires a semblance of complete autonomy. This is high modernity, optimistic modernity, stylistically and emotionally detached from its base impulse, which is fundamentally nihilistic. It is this "high modernity" that gives rise to the illusion of modernity as an autonomous and self-sufficient affirmative paradigm that draws its energy from its own evolutionary program. But it is precisely this
The "high modernity" and is hit hardest by postmodernity, which mercilessly returns the mo-

Modernity has accomplished its task of eradicating Tradition and its language, but it has also exhausted its function; its creative pathos is no longer appropriate, and where it is overly insisted upon, there is every reason to believe that it has been imperceptibly taken over.

The language of Tradition interfered with it, producing absolutes and values where the task was to destroy all absolutes and relativize all values. Postmodernity is both a continuation of modernity (then it is correct to define it as "ultramodernity") and an overcoming of modernity (then its name "postmodernity" should be accepted without any amendments). In the transition to postmodernity, modernity splits: what was strictly negative in it (in relation to the paradigm of Tradition) continues and is preserved, what was mixed with this negation from the previous phase (from premodernity) is discarded. In this way, postmodernity absolutizes the true nihilistic program of modernity, presenting it without bluntness or echoes. But no longer as something to be done, not as a project or a program, but as a description of an accomplished fact, like a report or an act of handing over an object.

Postmodern breaks with modernity as a structure, as a paradigm, confuses its obviousness, lumps it together ab soluta, ridicules its values. For postmodernity, from now on. whether the language of modernity or premodernity, postmodernity discards both languages, blends them beyond recognition, mocks them both equally. For the postmodern, neither the affirmation (premodern) nor its rejection (modern) is important; it bizarrely merges the disparate fragments of both languages into unintelligible speech. This is how the parodic glossolalia of postmodernity emerges, its cold cliché, its ironic and strictly calculated eloquence.

The premodern as an oddity

Postmodern embodies strangeness in its purest form.

Modernity is a process of desacralization. The last ideology of modernity - liberalism - is the optimal version of pure desacralization, the conceptual state in which desacralization reaches its peak. Desacralization reaches the point where the sacred is no longer seen as something formally opposed to the real, as something external to be overcome and eradicated. The sacred ceases to exist at all, but this means that desacralization, which is the essence of liberalism as a synthesis of modernity, loses its meaning and existence. So, in order to survive, desacralization must now establish the sacred itself. But such a sacral will be by definition a fiction, a simulacrum. It is a kind of post-sacral beginning, a simulated absolute.

The simulated sacredness is the core of the postmodern paradigm, the basis of its language. This language is a strange language.

Tradition as a parallel language

modern

The scheme proposed above is very approximate; it reflects the pure essence of the processes, their generalizing vectors. The fact is that in practice, the history of modernity - i.e., modernity - gradually displaced the language of Tradition only on the surface; in the depths of the unconscious, its paradigms were extremely stable and strong. Quite often the unconscious (the language of Tradition) succeeded in interpreting the conscious (the language of modernity) in its

favor. In this way, mixed forms of "impure

modernity" (2), exemplified by political ideologies such as fascism or communism. This is an extreme case, but even in the liberal countries themselves, premodernity was constantly making its way from the subconscious to the conscious, giving rise to bizarre phenomena, fashions, hobbies, extravagant trends, philosophies, etc.

Postmodernity comes when the process of modernization is completed at the level of consciousness. But this is where the unconscious comes into play, which now has the freedom to break free from the pressures of rigid modernist attitudes. The parallel language breaks free, but it discovers that during its "clandestine" existence, its "prison term" in the hold of the ship of temporality, it has completely degenerated, fragmented, lost its integrity, and now represents only a parody of Tradition.

The sacred in the postmodern rises from the unconscious to the conscious, and the conscious no longer obstructs it, but only on one condition: the premodern emerges as it is, in a fragmented, disjointed state, and at the level of consciousness there is and can be no integrating model, no clear and structured paradigm that would act as a center for assembling these elements into a new whole, a new edition of Tradition. The sacred is "rehabilitated" only as residual, fragmented, scattered, dispersed, atomized, bizarre.
and dreamlike, and is taken abstractedly and ironically, with a di- by the station as something extravagant and eccentric, designed only to slightly warm up the rapidly cooling ultra-rational world with sweet and innocent nonsense.

Satan and the problem

antecedents

B in my book, Philosophy of Traditionalism, I talked about "Satan and the problem of precedence"(3). The previous forms of sacredness, preceding the new forms, even in the era of Tradition (premodern) are usually "demonized", sent to "hell", turned into evil spirits and false gods. The previous structures of sacredness, marked by new forms, are usually enlisted in the domain of "Satan". Satan is a collective figure of the "calculated sacral".

In postmodernity, the sacred resurfaces precisely as such - as something dismembered, residual, fragmented and unable to be reassembled. Just as demons are portrayed in traditional iconography as monsters, as distorted beings with mixed animal, human and mechanical features, where all proportions and facial features are distorted and disfigured, so the language of Tradition emerges in postmodernity from the unconscious in this demonic style, as Satanism. What preceded modernity was distorted in the cellar of the New Age and is now rising from the black cellars with disfigured features.

Essentially as a parody and simulacrum, not as a Tradition, but as a

"the monkey of Tradition" (for it is said that "Satan is the monkey of God").

Postmodern Dictionary

T radicalism systematically and methodically shows how language changes in the transition from premodern to modern(4). All concepts, names, things, proportions become qualitatively different. In the course of this process, the language of modernity replaces the language of Tradition, and gradually becomes the language of tradition.

omnipresent and total paradigm, predetermining any discourse - from the most philosophical and refined to the most rudimentary and everyday. In the vocabulary of Modernity, all positions are qualitatively different from the vocabulary of Tradition. The main concepts and the system of their correspondences in both vocabularies have been thoroughly discussed in The Philosophy of Traditionalism (5). The paradigmatic shift in the respective languages is described in my books and in traditionalist literature in general.

In postmodernity, we encounter another shift that brings us to the formation of a new vocabulary, the vocabulary of postmodernity. It is not only about the neologisms that have emerged in the course of describing the processes of postmodernity in the philosophical lexicon, but - and this is much more important - about the fundamental change in the meanings attached to the most ordinary words and concepts, which yesterday we confidently pronounced and interpreted in the co ordinate system of modernity. No familiar concept in post-society means the same thing that it meant in the modern period. Almost any of them should now be prefixed with the prefix "post-" for correct usage. This is a kind of indexation of the new era, a normative requirement for translation, without which communication will no longer be possible. Strictly speaking, even the simplest concepts - such as "everything", "reality", "word", etc. - are now in need of correction. - are now in need of correction. In postmodernity there is no "everything," there is only "post-everything"; there is no "reality" -- there is a "post-reality"; there is no "word" -- there is "post-word," and so on.

Post-science

Ha few examples. In postmodernity, it is incorrect to state-

to talk about science. Science as modernity understood it - in the spirit of positivism and postpositivism - is over (6). In its place there is now a "post-science", combining on an interdisciplinary basis approaches that were previously incompatible - scientific methodology next to depth psychology, rational techniques with irrational ones, laboratory experiments with creative aesthetic design. Science in the modern era viewed organisms as complex mechan- isms (Descartes, Lametri, etc.). Post-science theoretically and practically equates mechanism with organism, refusing to distinguish between them. This is how the theory of the cyborg, the synthesis of man and machine, emerges. Computers try to simulate living forms (from mechanism to organism), while people seek a way to integrate machine capabilities into their organisms - hence the cult of doping in sports, experiments in implanting sensors, sensors and microchips into the human body, cloning and genetic engineering.

Science invented mechanisms, post-science invented post-mechanisms, something between mechanisms and organisms, between animate and inanimate. This area between animate and inanimate is the focus of postmodern science. On the one hand, we return here to the premodern idea of pan-vitalism (or Abbot Telesio's "hylozoism"), that is, the presence of living energies ("souls") in every material thing; this is a step towards Tradition. But on the other hand, the way things and objects are treated, the desire to artificially intervene in natural processes and to utilize this intervention in a utilitarian and commercial way, reflects a typically positivist and purely modern approach.

Post-science is clearly evident in contemporary phi-

In biology - work on genome and cloning; in psychology - quantum psychology, synchronicity; in humanities - interdisciplinary approach, "postmodern" philosophy, etc.

Post-Man

A new phenomenon is taking the place of the modern man, who was recently the "measure of things". In post-modernity, the posthuman emerges. The modern man was an "individual", i.e. an atomic indivisible entity with presumed autonomy. Unlike the man of Tradition, he did not designate anyone but himself, being the supreme and main instance, the last value and the central actor of the world process. Reality in modernity was seen as anthropocentric, with the "human fact" at its center(7).

The man of modernity was an indivisible wholeness, as the God of monotheistic religions and the sacred forces of pre-monotheistic traditions were before him. In post-modernity, this wholeness and centrality of the human being are abolished. This means that the old familiar man no longer exists. He is replaced by bundles of impulses, random agglomerations of biostrategies, and the intricacies of the mechanism of desire. The postman of postmodernity is fundamentally individual, i.e. etymologically "divisible. He can arbitrarily redefine his identity psychologically and physiologically, changing his character, beliefs, organs, and gender. There is nothing constant in it, it is a prefabricated structure in which most elements can be replaced.

At the same time, the posthuman is not singular, but multiple.

is real. He can be cloned - in the future physically, but today virtually, choosing a variety of simulated identities - in computer games, in the public Internet, in the variety of game situations offered by the structure of postmodern society.

The archetype is a successful manager, and it does not matter at all what exactly he does, whether he sells pizza or consults political parties, oil or an academic institute. In theory, a manager is universal and can adapt to any profession. The open world and globalization allow for arbitrary changes of habitats, names, workplaces, etc.

Genetic engineering will soon complete this postmodern process, and today's humans will be replaced by clones, cyborgs and mutants. Even more "useless" managers.

Post-society

HThere is more to postmodernity and society. There is a post-society. Modernity represented a transition from rigid hierarchization based on irrational (sacral) principles to a democratic and rationally structured system called "society" or "civil society" in the language of modernity. Society - in Latin socium - means an artificially constructed system of relations between individuals, which replaces the hierarchical-caste or class model that has developed organically in history. In postmodernity, the social system of connections is abolished, turning into a dynamic network that is built not on rational but on arbitrary principles between one posthuman and another, without any-

In the case of a State party, the State party shall be obliged to ensure that it is a State party to the Convention on the Rights of Persons with Disabilities, regardless of the territorial, national, cultural or State affiliation of each of them.

The space of "computer thickets" with exotic half-natural, half-mechanical entourage emerges.

Post-Politics

И traditional politics is disappearing, turning into "my-crop-politics of desires", following random sentiments in situations of almost meaningless choices, or into media-politics, which is reduced to visual co-participation in a performance on a political topic, requiring no real choice, decision or action from the viewer. Information is put into the post-human being and then evoked by a conditional signal. The simulation of the object of choice (an incorrectly formulated problem of a plebiscite or a poll) is duplicated by the simulation of the choice itself. Politics is disembodied until it disappears. The institutions of democracy thin out to the pure spirit of democracy, and the spirit turns into perfume, perfume.

Post-history

И In postmodernity, there is no more history. Nor was it in pre-modernity, where the cycle reigned. Modernity placed being in the process of time, endowing time with meaning, content and vector orientation, while postmodernity lost this being, did not find it where it was in the New Age. Thus began post-history (J.Baudrillard), time devoid of meaning, pure time, network time, time as money, as a pure meaningless process.

History is over (Fukuyama), and in its place has come the re-

cycling, aleatoric code of random modulations, ebb and flow of modes that leave no trace on the sand of humanity.

Post-history is based on the constant recycling of the old, since nothing new is and cannot happen in principle, so the only thing left is to repeat the old, freed of its content, both the content it had in the premodern and the content it had in the modern.

Post-state

Postmodernity no longer knows national states, but instead creates a single World State on a planetary scale that strictly coincides with post-society. This is the process of globalization, the random interconnection of the posthuman mass with myriad dynamic networks. In postmodern political science it is called
"Empire"(8). The global "Empire" is transnational and represents a new generation of total control - control is not over individuals or collectives, but over the paradigms of networks - operating systems, protocols, access, filters, software, etc. This is -- soft-power, control by primary motivations (bio-politics), and in the future, gene programming. In the post-state world, everyone is both extremely free and extremely predictable (i.e. programmed). The network is total, and everything outside the network does not exist. It is a matrix.

Post-body

Post-humanity loses what is most precious and understandable.

To the modern man, the base (Lacan) is his body. Being composite and programmable, the body loses its uniqueness, and the possibility of multiplication of computer, role and network identities makes it a convention. A free electronic double appears. The body turns into a shadow. The shadow is a post-body, a postmodern body. It is transparent, recombinable, holographic -- in perspective, it is teleportable, as it is only a digital code. In postmodernity, the body finally becomes

A "prosthesis" in the etymological sense, i.e., "something replacing the given". Sublimating into an ecstatic "body of pleasure" (a body without Artaud's organs) at a random energetic tide, it crumbles into entropic dust at low tide, so that the line between life and death, one posthuman and another, is gradually erased. What remains are shadows - dancing, writhing, converging and diverging in a mosaic and fractional cycle. The shadow is detached from the object and becomes independent. The body no longer casts a shadow, having been washed and digitized in hyperclean mode. On the contrary, the shadow casts the body, generating it in a bizarre cadence of serv-

of tea movements and transformations.

Post-erotica

BThe era of eros, which so troubled the modern thinkers who sought to liberate it, is passing, and the era of post-eroticism is dawning. The production of offspring is carried out in new ways through fission, sterile and serialization. Pleasure is delivered by networked simulations that intensively program sensory sensors. Attraction, desire, is isolated from subject and object, becomes autonomous and becomes the property of the individual.

networks. Pleasure (eros) = connection; trauma (tana-tos) = disconnection, severed connection.

Posthumans gravitate towards a unisex style that parodies androgyny as an archetype of pre-modern wholeness.

Post-space (ophitic network)

Πspace is becoming virtual, networked. It is a set of serpentine and spiderweb-like wires through which quanta of information circulate at a furious rhythm. The speed of information transmission, growing to a certain critical point, essentially cancels physical distance, and with it, landscape, geography, climate (climate control). The posthuman is in different places at the same time, even to the point of simulating bilocation phenomena, which in premodernity is characteristic only of saints or col- dunes. Ophitic networks make it possible to remove space as something that separates and connects, it becomes fragmented and discontinuous, quantized. Orbits, not distances, are important here.

Post-Money

Omoney is replaced by electronic flows. Since subsistence is guaranteed by the network, the order of buying, selling, and working/earning loses its meaning. By connecting to the electronic flows, the posthuman automatically becomes part of the vortex of exchange, and with this gesture he pays and receives, because he generates the electronic flow of his network presence and perceives the network impulses. If even in modernity the real rich serve money more than own it (according to Gobsek's formula), then in postmodernity the day- to- day man is the one who is the owner of money.

In the case of the world network paradigm, the mass of capital is completely transformed into the mass of capital, which in turn merges with the paradigm of the world network.

Post-economy

The economy is replaced by post-economy as the next stage of the "new economy" or "financialism". Market fundamentals finally evaporate, the structure of supply and demand is translated into fanciful patterns of technical analysis charts, until the meaning of exchange transactions becomes the pure pleasure of playing price trends, and brokers turn into Zen Buddhist contemplators, completely deprived of the excitement of possession and betting on the logic of "bulls" or "bears" in the style of impassioned samurai ritual.

Postreality

For a term similar to the term "reality" in postmodernity there is a special notion of "virtuality". In the usual (modernist) philosophical vocabulary, "virtual" refers to that which can be realized as real, but remains unrealized as a sketch, plan, project, or model. In postmodernity, the reality known by a cozy and optimistic positivism no longer exists, and only "virtuality" remains. The "m a y b e " is now strictly identical with the
"is." That which can be is already there, and that which is there is only that which can be.

Postmodern is not a return to Tradition

The thread of modernity's linguistic paradigm is clearly broken in the thesaurus of postmodernity. This is where the zone of colossal risk begins. The process of postmodernity triggers the rise of

The task of postmodernity is to ensure that these forces, once awakened, do not build their own order - this would be the return of Tradition, and modernity would then be only a brief and accidental interlude. The task of postmodernity is to ensure that these forces, once awakened, do not build their own order - that would be a return to Tradition, and modernity would then be only a brief and accidental interlude in the eternal rhythms of premodernity - but that they are caught in a net set by cunning and skillful hunters. And caught in the net, they are called upon to revive with their agony the movement of a sophisticated world mechanism, a global apparatus that will translate their blind power into quanta of sublimated information that will rush along the snake wires.

It's kind of like hell, but it's not really hell.

The Demon as a Postmodern Actor

The man was the "actor", the main figure of modernity. He was its subject. The posthuman who replaces him is neither a subject nor an actor. In postmodernity, he is not the main one. He is an element among many others. Other principles dominate here: on the one hand, the network paradigm, which acts as an impersonal absolute that programs the entire operating environment on a global scale, and on the other hand, the quantum pulse of free energy, surging and discharging suddenly, flashing like lightning and disappearing in the impenetrable darkness of impersonal screens converging to the optics of a mirror. This pulse can be called a "demon". In the language of postmodernity.

A demon is one who lives and acts in a network. It descends on the posthuman without warning, pierces him, making him tremble, and then abruptly leaves him as well. Posthumans cluster around the demons, structured in-

the circle of their presence, as around a momentary axis. Demons act as a source of pleasure, pain, and a sharp sense of the presence of being, bringing the sleepy posthuman flicker back to an intense and distinct focus. Only at the moment of the demon's arrival does the posthuman realize that he exists (albeit virtually) and that there is something around him. It is like a spark of awakening, a life impulse, a movement, a push, a gesture, a state, an attraction, an electric charge.

The demon organizes the process, injects a huge charge of power, structures the situation by giving it meaning, significance, distributing roles, activating the will and freshness of perception. The demon gives the virtual space and virtual situations dynamism and meaningfulness; he acts as a temporary demiurge, in fact, creating for a posthuman or a group of posthumans a whole world with its own rules, laws, norms, dramas, plots, collisions, scenarios, distribution of victories and defeats.

Within the demon-illuminated segment of the network, logic and meaning, clear structuring and systematization emerge.

But the demon's existence is very short-term. Its peculiarity is that it never stays for a long time, quickly throws the network cluster and arbitrarily and unprovoked arises elsewhere, manifesting itself through other post- people or other network phenomena.

In postmodernity, everything - war, business, science, culture, production, life, leisure, management - is determined by the presence of the
"demon" as a strange attractor. He is there, and the situation makes sense. It is not there, and everything falls apart, dissolves, slips into entropy.

This is the case in postmodern cinema, such as Tarantino's in Pulp Fiction and other films. There is no plot, no logic, no

characters, no system of relationships, no insi-

There are only flashes of situations laden with the bizarre presence of an entity that eludes classical perception. There are only flashes of situations loaded with the bizarre presence of some entity elusive from classical perception. Either the situation unfolds in a heightened energetic tension or collapses into a sluggish meaninglessness filled with pseudo-symbolic garbage (so-called "wanton symbolization").

Post system

The traces of a demonic presence generate trajectories that have a limited life span, like the traces of a fast-moving fire that remain for a while where the fire is no longer there. For a moment, the networked space, illuminated by ephemeral meaning, retains a flavor of structure and coherence that gradually dissipates.

The post-system is formed as a field of capricious activity of the demon, deployed and structured by him. In it he acts for some time, adjusting to his goals available elements of the network or forming new ones. Within the post-system, everything is endowed with meaning and significance, processes are logical and meaningful. But not for long.

The post-system is the cooling edge of the demon's energy. It persists for some time after the demon's removal, but then begins to dissipate rapidly. Post-systems are stacked in parallel and sequentially in a chaotic rhythm. They form new maps of virtuality, which are characterized by mobility and turbulence. There are no fixed parameters, no clear landscapes, no permanent participants, no clear norms and no regularity.

B

The conditions of the game are constantly dynamic, depending on where the demon activity appears. All the conditions of the game are constantly dynamically changing depending on where the demon's activity appears, dramatically changing the structure of post-reality in the lo- cal segment.

Fractal

The post-system landscape consists of fractals. They are fragments of the network, clusters of virtuality. They are simultaneously discrete and continuous, changing quantitatively and qualitatively. In each of the fractals there are autonomous processes that run in isolation from generalizing laws - each cluster of the network has its own season, its own epoch, its own stage of the cycle. Each fractal is at the same time something absolute and self-sufficient, and at the same time partial and fragmentary.

On fault lines, sluggish games emerge in which elements left behind or, on the contrary, integrated by outbursts of demonitic activity are associated and dissociated.

Post-media

Φrictals are organized into purposeful streams that make up the fabric of translation. These waves of absurdity, chains of hints and codes that elude decipherment form the main content of the informational environment in which posthumans and post-things reside. Labyrinths of meaningless associations, self-denying and obviously impossible orders, and flickering half-truths form a continuous broadcast, which is transmitted uninterruptedly through the network. In this broadcast, as in all virtuality, there are tricks - the presence of a demon.

(an event, a random combination of color and sound vibrations, etc.), and there are entropic recessions, where posthumanity is informed by disconcertingly sterile nonsense. Everything happens in one breath and in a rhythm that excludes reflexion. The reaction is urgent, without delay, and the informed person merges with the information, unable to dis-identify with it any longer. The subject and the object of information coincide. Everyone becomes "media itself" because they consume and emit an endless and untempered stream of raw or arbitrarily processed nonsense.

Post-media is based on the principle of "futile symbolism" (so-called "wanton symbolization"), the sign refers to the signified, which is absent in the realm of signification, and thus the sign does not signify anything but itself, and thus acquires absolute meaning in itself. The absolutes of "futile symbolism" are multiplicized, crawling over each other, filling all post-space and displacing the consumer of information as a subject. It is a message in the style of a Moebius strip, moving along a continuous surface, the attention falls on the opposite side of the sign without noticing it, and so it goes on until both sides become one, although every time there is a dark symmetry on the opposite side, creating an illusory sense of epistemological depth.

Post-media is molded into an atmospheric language, an ambient discourse that is a solid, indistinct background, an expressive and varied white noise.

Television is striving for this state today, which is still dirty with modernist stains here and there,

meaning or system, logic or structure. The phrases of announcers, commentators and TV presenters are not yet fully self-contained, not yet looped and fractalized. But this is likely to happen soon.

Ophitic space

Kak the mole was a symbol of capitalism (Marx), the snake is a symbol of postmodernity (Deleuze, Guattari).

Post-modern post-space is serpentine, alive and uneven. It wriggles, constantly reconfiguring itself like waves. It consists of dynamic flows of information. New countries (post-countries), new peoples (post-nations), new continents (post-continents), new languages (post-languages) are located in this space.

Necros bios

B Postmodernity is the blurring of boundaries and the fusion of heterogeneous contexts. One of the postmodern moves is the blending of life and death, creating an environment of "dead life" - "bios necros". The synthesis of machine and organism in the cyborg reflects a more fundamental line of syn- thesis of the dead, the deceased and the living being. Thematics

The "undead", "undead" is indicative of the post-modern spirit. Whence the proliferation of plots in the style of "the night of galloping corpses", "the return of the army of the dead", etc. The process of "catching Leviathan" is holo-graphically reflected here, as the excavation of the premodern buried at the dawn of the New Age, the surfacing of archaic archetypes, which are immediately caught in the electronic networks of the World Wide Web.

Themes of vampirism are gaining relevance and becoming fashionable. Undead dead people and unborn children (clones) fill the TV pro-

the world. The transition between life and death becomes a self-contained and self-sufficient field of action. Just like the transition between sleep and wakefulness. Necromancy, the practice of invoking "wandering influences", shadows, becomes a privileged sphere of cult.

The dead and the living in postmodernity belong to the same plane, not separated by any boundary - neither emotional (horror) nor symbolic (cemetery fence). As life loses its foundation, death ceases to be its antithesis (as in modernity), becoming a kind of life. Just as in today's politically correct language, ugly people are spoken of as people with an "alternative appearance", so the dead will soon be spoken of as "people in an altered state", so as not to offend them or others who are about to do the same.

It is impossible to escape from postmodernity even in death, as it extends its paradigmatic influence over both fields, blending them into one.

Ironic imitation (humor), autonomization of simulacra

Most postmodern culture is based on the overexploitation of humor, on the proliferation of multidimensional irony, reflecting itself in endless mirrors. All things postmodern are not what they claim to be. And that's pretty funny. Everything becomes funny. (The devil is a known bagman). What's really funny and what's not funny. Because everything is a game, everything has an elusive meaning.

Postmodernity is a space of continuous saturnalia; everyone changes roles, genders, subject-object positions, power functions, age parameters,

with professional skills. Adult daycare centers, child managers, transgender pastors, sex slave presidents, politicians who work in variety shows. All of this is ironically interesting, and irony itself becomes sufficient motivation to diversify perversions. From now on, perversion is not dictated by the distorted (compared to the conventional norm) structure of the unconscious, but by the dictatorship of ironic experience, which is extended to everything. What is not funny and ridiculous cannot be consumed and plugged in. This means that interest immediately disappears, energy drops, and an instant entropic crisis begins. Entropic depression itself is also an object of ridicule, but it is a dumping of momentum into the black holes of inter-network clusters.

Cognitive arbitrariness is established - everyone is free not only to choose cognitive models, but also to construct them independently. All languages are available, and everyone can easily create his or her own language. It is the same with thinking systems: all that is required of them is extravagance. Thinking should be fun, easy, and funny to the thinker and to those who encounter it.

The humor of postmodernity technically consists in a continuous flow of desemantization and resemantization of concepts. A word, term, category, utterance, speech, discourse is artificially deprived of meaning - funny! - Then it is again endowed with a new and unexpected meaning - funny again! This process is recycled again and again, and this constant repetition generates the euphoria of morbid laughter, which, as it unfolds, becomes entangled in its own spirals.

In the linguistic phenomenon of humor - even traditional humor - lies the possibility of distance from the usual meaning of pro-

The foreign language at some point starts to seem funny and strangely recognizable if a native speaker of another language without the slightest knowledge is abruptly and unprepared placed in this environment. A foreign language at some point begins to seem ridiculous and strangely recognizable when a native speaker of another language without the slightest knowledge is placed in this environment abruptly and without preparation. There is something painful in this, meanings are guessed, false associations give rise to extravagant speculations. Examples: Hollywood Yiddish in American Yiddish or the Russian of market Azeris. When a stubbly apricot vendor says with feeling "Mayan Bunny..." to a hired woman in woolen pants, it is indeed funny. The essence is the confusion of contexts, the delirium of the situation and, at the same time, the clear guessing of the dazzlingly lewd context of the vocal formula. Here is the clue to the success of Jewish humorists: unconsciously, many Russian words evoke in them secret associations with fragmentary scraps of grandmother's Yiddish. In particular, the panegyric Russian suffix
"-ka" -- "Vanya-ka", "Pet-ka", etc. - reminds of the proper names "Malka", "Zalka", where the "-ka" is only a vestige of the high Hebrew solemn "ha". The big slides into the small and tears the small with a sheaf of laughing sparks.

The language of postmodernity is a giggle that turns into a hiss.

Hence the absoluteness, the totalization of the fashion for humorists. They fulfill the function of a cognitive revolution. The stream of consciousness of unfunny comedians pouring from the screens performs a crucial function, as the office networks that probe the planet hiss. Postmodern humor is a direct tool of globalization.

Conspiracy

Conspirology becomes an important tool of postmodern epistemological strategies. Conspirological reconstructions indistinguishably merge archaic-
The result is extravagant, attractive, energetic and filled with ironic madness. The result is extravagant, attractive, energetic and filled with ironic madness.

Conspirology sees the world as a total conspiracy. Thieves and conspirators - the Illuminati, the mysterious Majestic 12 Committee, the sinister creators of Operation Monarch, gray and blue-eyed aliens, members of the Bilberger Club and the Trilateral Commission, dedicated members of the Order of Skull and Bones, half-meter reptilians disguised as presidents and major politicians and the "Babylonian Brothers" (D. Ike), Nazi survivors of Antarctica fighting against the Second Amendment to the Constitution on the right to bear arms. Ike, Nazi survivors of Antarctica, Communists fighting against the Second Amendment to the Constitution on the right to bear arms, CIA secret service officers, Black Helicopters and transnational corporations have established a secret power over humanity and control it by means of total disinformation, manipulation, creation control, memory erasure, false memories, etc. Reality is forged by dark forces who have created a global matrix that generates endless streams of illusions.

Conspiracy systems multiply and flow into each other, constituting a growing segment of marginalized culture, enriched with increasingly ridiculous and grotesque hypotheses, "irrefutable proofs," holo-

in great detail.

In the modern era, such weirdness also existed on the margins of society, representing an eccentric ghetto of the remnants of traditional society or the mentally ill with an out-of-control subconscious. But in postmodernity, conspiracy theories leave the boundaries of the kunstkamera and spill out into the general public.

The X-files series with Agents Mulder and Scully is an illustrated encyclopedia of conspiracy theories, series after series continuing the bizarre exposition of suspicions, revelations, conjectures, frightening discoveries. The film "Conspiracy Theory" with Mel Gibson summarizes the conspiracy era, making the protagonist a completely insane conspiracy theorist who, in the end, is the closest to the unpleasant truth. Finally, the iconic movie "The Matrix" depicts a completely fake universe where machine technology controls post-human biomasses, sucking the life energy out of them and giving them sterile panoramas of images that mimic real life to the utmost precision. Nonconformists-insurgents fight against the machine forces of "The Matrix", exposing its illusion and calling post-people to revolt and return from postmodern to modernity (mixed with premodernity - matchmaking dances in the caves of "Matrix-2"). Neo, the hero of The Matrix, wears a very old-school caftan. In Rodriguez's "Spy Kids" and "Spy Kids 2" the conspiracy narrative reaches its peak, finally losing its content, but honing to the limit the chaotic flow of brilliant and spectacular nonsense.

Today, conspiracy theories are not just an alternative do-

of miniaturizing rationality into an irrational respite. It's more serious. Marginal delirium is absorbed by mainstream culture, commercially replicated, and thrown into global circulation networks, where images, texts, huge sums of money, and cultural discussions revolve around these themes. And in this form, the impulse returns back to the conspiracy theorists themselves. Now the activist of "alternative" (conspiracy) media, Uri Dovbenko, is writing a book of reviews of conspiracy movies, "Hoodwinked: Watching Movies With Eyes Wi- de Open", where he shows how "The Matrix deliberately gives away its own secrets in order to hide them better, and openly reveals its existence so that everyone stops believing in it". The conspiracy dialectic takes the next turn, and mass culture intensifies its ironic dialog with marginalism, alt-ternativists and non-politically correct lunatics.

Matrix has you.

3 *Attitudes towards postmodernity*

The question to ask here is: how should we treat post-modernity? The answer is very difficult.

The traditionalist sees the main enemy in modernity, because modernity systematically, consistently and with programmatic rigidity destroys traditional society, desacralizes reality. Therefore, when modernity ends and the tension of the persecution of Tradition subsides, there is a superficial impression that the structures of Tradition can unfold again, unleashed from underneath. Thanks to the postmodern. It is precisely on this logic, and fearing such a turn, that a number of the most consistent modernizers have been

The postmodernists (J. Habermas, E. Giddens, etc.) declared war on postmodernity as a "betrayal of the spirit of Enlightenment". If we understand postmodernity as the end of modernist pressure on Tradition, then traditionalists should rejoice and modernists should be indignant. On a certain level, this is the case.

But on the other hand, postmodernity in no way intends to allow premodernity to rehabilitate itself and to assert expansively its structures and its meanings. Its (early) release from the underground is conditional and subject to many restrictions. Pre-modernity is only partially recognized by postmodernity, in a disjointed form, as a jumbled and disoriented hissing chaos of blind energies. The American writer Howard Phillips Lovecraft, creator of Twilight mythology, placed at the top of the hierarchy of underwater races the ominous figures of blind gods, idiot gods - Azathoth, Yog-Sothoth and others. This is a "prior" sacredness, devoid of a coherent language. The underwater idiot gods are the ones that postmodernity tries to trap in its net, but only to drain them of their ancient energy, not to offer them back their sight, reason and power. And in this, postmodern is quite in solidarity with the main line of modernity - in fact, it wants to kill the sacred, which lurked in the sphere of the unconscious in the era of direct persecution (New Age), to lure it out and grind it in network coffee grinders (Java). The part of modernity that discovers the essence of postmodern strategy and is avant-garde enough to take a step forward, flows smoothly into it, perceiving it as the apotheosis of its own mission. Turning its face towards premodernity, postmodernity radiates an invitation to modernization, but this process is now

must be accelerated, rapidly growing into postmodernization. The speed and intensity of the processes here play a crucial role. The line between modernization and postmodernization is very thin. It is fixed at the moment when the active force of modernization suddenly ceases to formally oppose archaic and premodern, and quite confidently incorporates it into its own system. This process can be clearly traced in the evolution of American neoconservatives from anti-Soviet otrotskyism to left-liberal democracy and then to right-wing republican globalism and neo-imperialism. In modern Russia, the same process - already at an accelerated pace - took place in the 1990s. Communist apparatchiks and Komsomol activists were rapidly transformed into liberals (modernization) and then, at the end of the 1990s, into conservatives (postmodernization). The pressure on the archaic traditionalist component never ceased in either the United States or Russia, only at one point the modernist persecutors of premodernity found themselves in the position of "traditionalists," while the real traditionalists remained in their ghetto - first because their ideology was unacceptable and extravagant, and then because it was banal and universally recognized. And already the confused fundamental American conservative Pat Buchanan criticizes the imperialism of the neoconservatives, yesterday's Trotskyists, who have seized full power in the United States under the aegis of an ultra-imperialist and right-republican strategy. A similar situation with
Putin's "orthodox hawks" - yesterday's "liberals", the day before yesterday's "communists".

However, the process of establishing postmodernity after the end of modernity's mission carries certain risks and risks.

has weaknesses. There is something of the situation described by Hemengway in The Old Man and the Sea. Catching giant fish can take the tamers into unpredictable waters. Playing with the submerged continents of the sacred, the evocation of blind gods, the liberation - albeit conditioned and partial - of archaic layers of the unconscious, the awakening of the dead and the creation of biomechanical monsters is an extremely dangerous operation. Especially since premodern has nothing to lose, since it had no chance at all in modernity.

Postmodernity deals the cards in a new way. And each paradigm is invited to a strange, dangerous and fascinating dialog. The archaic in postmodernity has nothing to lose, it has already lost everything in modernity. And if it has somehow adapted to modernity in a passive unconscious state (archaeomodern), it is of no importance - its fate was predetermined. Postmodern pulls the archaic out of its holes, giving it the ironic right to a rapid burst of being - even if it is followed by immediate ruin, it is worth a try. In fact, it is already dead.

Finally, the postmodern situation is a given. This paradigm is coming at us fast, whether we want it to or not. We are free to evaluate it in different ways, but in terms of understanding its essence, it is quite simple: either we understand what is happening or we do not. The one who understands, perceives the challenge of the postmodern situation subjectively and consciously, fully. Those who do not understand are swept away by the wave of the postmodern tsu- nami, and the bubbling vortexes play them at their whim. The postmodern situation must be understood before one can determine one's attitude to it. The time allowed for

this process is very limited. At some point, the final whistle will blow and someone will laugh loudly and shrilly. It will be a sign.

ANNEX: A NEW METAPHYSICS IN A POSTMODERN SITUATION

Article "Superhuman"

A new Metaphysics, describing an ontological situation of utter despair and a completely God-forsaken world, took shape in my mind in the early to mid-1980s, under the impression of the assimilation of traditionalist thought (Guénon, Evola, Schuon, etc.) in the conditions of late sovietism. Having been carried away by the hermetic tradition, I asked for sulfur, mercury and salt in a chemical store, to which the salesmen answered me unkindly that they did not have any of these things, and in general, everything was dispensed to institutions only by coupons. I didn't have coupons, and I didn't have an institution. I first described approaches to the "new metaphysics" in an unpublished article entitled "Superman" (1985). The point of the article was to reflect on the Nietzschean definition of "superman", which Evola elaborates on in "Saddling the Tiger". - "The conqueror of God and nothingness." I interpreted this formula as the essence of a specific metaphysical program.

"God is dead," exclaims the madman in Nietzsche, "You killed him, you and I." Man has defeated God, and God has retreated. This is de-sacralization. The sacred has been removed. What's left? Nothing. After all, the sacred was the essence of everything, the center of being. Thus, after the death of God (victory over God), nothingness, "modern nihilism" (Nietzsche), was revealed.

A superhuman is one who takes two steps of overcoming -

overcoming God (as an external absolute) and overcoming nothingness, as the space of the dehumanized desacralized void reality, which discovered its entropic status after the removal of being. The superhuman can take these two steps only by interiorizing the Absolute, by discovering the source of the sacred in himself - and the sacred is not borrowed or co-created, but is itself spontaneously and sovereignly affirmed through the test of total emptiness, by passing through nothingness.

The end of the Age of God is the transition from premodern to modern. Overcoming traditional society gives modernity. Then nothingness is exposed. This nothing is modernity, its action directed against being as the center of the sacred, and there is no other being. The overcoming of nothingness - the second step - gives birth to the superman. This is a special quality that does not exist either in Tradition or in modernity. From this analysis, it follows that the superman is a postmodern figure. And the key figure, if we look at postmodernity not through the eyes of postmodernity itself, but through the eyes of Tradition, which, though powerless, realizes the meaning of the ongoing shifts on the premodern-modern-postmodern scale.

In fact, the article "Superhuman" was and still is the basis of my metaphysical program for the last 20 years.

A little later (1986-1987), I decided to develop the basic principles of this article in a more extensive work, Templars of the Other. The book turned out to be too concentrated, and as a simplified explanatory introduction to it I wrote "Paths of the Absolute" in 1988, and then as a clarification to the
"Paths of the Absolute" and as projections of some of the individual points as applied to more specific areas of the rest of the book - up to and including contemporary political science.

The first series of articles and notes on Russian pop music (9) (about the group "Tatu", etc.). All this was already implicit in the first article "Superhuman".

The Templars of the Other describes the New Metaphysics in more detail (though rather cumbersomely, in brutally heavy language completely devoid of any elegance).

The skimpy theses of the article "Superhuman" form a metaphysical picture.

Summary "Templars of the Other."

We live in a world of Confusion, which has arisen because the links between Cause and Effect have been distorted and twisted. This generates nihilism, the removal of the Sacred and deontologization. Things, torn from their roots, are distorted beyond recognition. Modernity is the finale of de-gradation, and almost nothing is left.

The masculine disappears from reality. Procreating-preserving-destroying. The hero is dead. There is only Tragedy in the world.

But how did Cause let the effects come off? How did God allow himself to be killed? How did the sacred consent to be removed? For there is no instance higher than the highest....

Apparently there is, since everything develops exactly as it does. And this secret supreme authority, which is higher than the highest, issued a decree on the vector of de-sacralization, ordering being to diminish itself and sacredness to dissipate itself. This authority was interested in the bottom of being, in which it sought the secret pearl. In order to find it, it was necessary to evaporate the sweet waters of life, to extinguish the heat of ontological rhythmics. This happened, and

It means that a secret hand has guided from the supreme summit the whole path of the world towards Confusion, Perversion and degeneration. The end of the Light was conceived before its beginning, and means as much, if not more, than that beginning itself. In other words, at the heart of being there is a strange will to create a territory free of itself. This territory, the nothingness of the modern world, has been created. The post-ontological conditions have arrived.

Everything was swept away by the flow of entropy into oblivion. And everything lost its head. The only thing that did not lose its head was a mustard seed in snowy Moscow with a volume of Gehenon and Nietzsche's books, compressed above the bearable density, non-existent, unknown, totally excluded, with an existence no larger than a match head. It was at this point that the cold conjecture of the superman and the New Metaphysics was ignited, that all this was far from accidental.

Having defined the operational parameters of nothingness, the New Meta-physics began to unfold in the opposite direction. The idea of the Radical Subject appeared strongly.

Awakening of the Radical Subject

The Radical Subject is the actor of the New Metaphysics, its pole. The Radical Subject appears when it is too late and all others have disappeared. He cannot appear because he is not planned. It is awakened by the Post-Sacral Will. The Postsacral Will is something that does not coincide with the sacred, but it does not coincide with nothingness either. - It is the main attribute of the superman. Outside the sacred there is only nothing. So, the Postsacral Will does not exist, but it is there. And in this mode it can only exist.

The Postacral Will awakens the Radical Subject, and his awakening creates the Impossible Reality. B

"The Templars of the Proletariat describes in some detail how the awakening takes place, how the Impossible Reality is created, and what gestures the Radical Subject makes. In some ways he restores the sacred, restores being, but in some ways he does not. All the definitions of the New Meta-physics balance on a razor's edge. There is clearly a certain frenzied thought and furious will, but it is not easy to grasp and decipher.

This is not the place to describe the nuances. Nor is this the time. To the three basic concepts of the New Metaphysics-the Radical Subject, the Postsacral Will, and the Impossible Reality-may be added today the impressive but equally imprecise concepts of the Infinite End (pan-eschaton) and the Ecstatic Kingdom (ecstatic empire), which expand the synonymic range of the Impossible Reality.

The New Metaphysics and the Postmodern

It is obvious, or almost obvious, that the metaphysical description of the postmodern situation somehow clearly echoes the parameters of the New Metaphysics and its basic concepts. The Kulturtrager Cycle from the comments to the article
"Superhuman" through "Templars of the Other," "Paths of the Absolute," "Mysteries of Eurasia," "Sweet Angel" numbers, and
The "Elements", "Metaphysics of the Good News", "Conservative Revolution", "Foundations of Geopolitics", "Templars of the Proletariat", "The Russian Thing", "Evolution of the Paradigmatic Foundations of Science" up to "Philosophy of Traditionalism" and "Philosophy of Politics" are fundamentally complete, although explanatory expositions

can be freely added to each of the topics and subtopics. In general terms

Opus is over, and everything is back to the radical diagnosis given in the New Metaphysics. Twenty years is no time for such realities, mais quand meme... There is a return to the theme of the "Superman".

The New Metaphysics resonates precisely with postmodernity. There is a deep connection between it and postmodernity. It is clear that it is not a sub-product of postmodernity, and it is clear that it is not a synonym for it. It is possible and certain to speak of a connection. The nature of this connection remains to be clarified(10). Some of the operational modules are in place, but the element of postmodernity requires more attention. As long as its paradigm is not completely clarified, it is not unreasonable to describe and explore it again and again.

In doing so, we will approach the New Metaphysics, not directly, but spirally, revolving around its axis, whether we call it directly or not. Underneath, it is always with us, all these years. Apparently, for centuries forward and backward, if not perpendicular to the centuries.

FOOTNOTES

See A.G.Dugin "Philosophy of Traditionalism", M. 2002

Later the author described this phenomenon more systematically.

See the last chapter of this book. See the last chapter of this book.

See A.G. Dugin, "Philosophy of Traditionalism," op. cit.

See A.G. Dugin, "Philosophy of Traditionalism," op. cit.

See A.G. Dugin, "Philosophy of Traditionalism", op. cit. and also Jean-Marc Vivenza - "Le Dictionnaire de Rene", Paris, 2002)

See J. Horgan, "The End of Science," Moscow, 2002.

See A.G. Dugin "Philosophy of Traditionalism" -- chapters on anthropology and A.G. Dugin "Philosophy of Politics", M., 2003 -- chapter on "Political Anthropology".

"See A.Negri, M.Hardt "Empire", M. 2004. A.G.Dugin "Pop Culture and Signs of the Time" St. Petersburg, 2005

Significant clarifications regarding this connection were given in A.G.Dugin's book "Postphilosophy". M. 2008

POST-SPACE AND BLACK MIRACLES

PART 1. CAUSES, PURPOSES, MIRACLES

Three paradigms: recalling method and the importance of postmodernity

Despite the fact that the title says "Post-Space" first and then "Black Miracles", the order of the topics will be reversed: first we will discuss Black Miracles and then Post-Space.

I would like to draw attention to the methodology of the presentation: the *paradigmatic approach* that underlies this book should be kept in mind at all times.

To recap briefly: there is the premodern paradigm (traditional society), the modern paradigm (post-traditional, modern society), and the postmodern paradigm - that strange paradigm which, in principle, cannot exist, but which does. It is this paradigm that interests us most of all.

The paradigm of postmodernity has not been well described by anyone. I recently decided to leaf through the literature on postmodernity, and it turned out that most of it is abortive material. But, nevertheless, the subject is super interesting, and the stro-

It is a topic that has been outlined in the French school. Those who think that the topic is well studied are disqualified, they do not understand what we are talking about at all. It is impossible to overcome postmodernity in a hurry, just as it was impossible to overcome the New Age, even more difficult. At the same time, there is no orthodoxy in the study of postmodernity, so we have to think about this phenomenon again and again, practically from scratch. Despite the fact that tons of books have already been written about these things, the most important thing has not been said. Postmodernity should be studied as if no one has heard anything about it or heard some scraps.

If we don't understand what the Postmodern is, we won't understand what the Radical Subject and the End of the World are, and this is very important to understand.

The concept of cause and purpose: why? and why?

So, to the point. What is reason, purpose, and miracles?

In Russian, we don't usually make a big distinction between the question "why?" and the question "why?"; in principle, it seems to us to be almost the same thing. But from a philosophical point of view, they are completely different things.

"Why?" refers us to the *reasons* - why this and that happened, "why?" - to the *purpose of* what happened.

On the basis of these philosophical notions of cause and purpose, we can trace *what a miracle is* and how it is understood within our three paradigms. This is how we arrive at what we have called "black miracles," that exploitation of postmodern virtual quasi-logy that constitutes the ecstatic flavor of post-temporality.

Cause and purpose in premodernity (manifestationism)

The premodern paradigm includes the manifesto-

Manifestationism and Creationism (1). Let us consider Manifestationism, a more primordial form of Tradition.

In the paradigm of manifestationism, there is no idea of rigid causation of phenomena. A phenomenon - man, creature, world, wind, stars - there are, but their cause, strictly speaking, may not exist. Tradition (manifestationism) does not care much about the reason of man. Why the stars shine is not so fundamental, but why they shine is another matter. There is a purpose. This is one of the main themes of Aristotle's philosophy - what interested ancient Greek philosophers of the Manifestationist persuasion most of all - the goal, telos.

Entelechy

Aristotle uses a special term - "entelechy" - "the presence of purpose in oneself". Entelechy is the presence of purpose. Every thing, from the point of view of Manifestationism, carries its own purpose, its own meaning. The thing in its highest dimension, in its ideal archetype, in its purpose, is this telos, this purpose. And the causal chain that leads to the attainment of this goal may vary, and is ultimately pro-volitional. Genesis (origin) is directed toward a very definite goal, and the causal chain that leads to its attainment can be interchangeable. This is the meaning of the concept of fate, fate, fate, and later the Christian concept of Providence.

For example, a person went into the street, slipped, fell, was run over by a streetcar, and died. "Went into the street" is the cause. It would seem that "did not go" would not have died. But from the point of view of entelechy, since the death of a person at this particular moment is the purpose (fulfillment) of a person's life.

fate), then he may not go outside, but decides to take a bath, has a heart attack, suffocates and dies. That is, *he will die either way*. Whether he goes outside or not doesn't matter. Whatever the cause of death, it is death that is the meaning of this episode of human life. Or another example: a young man went to a disco, fell in love, got married, had children. He did not go to the disco - he fell in love with a flower seller anyway, got married, still had children... Telos prevails over the cause. Thus, in the thinking of an entelechial man it is not so fundamental *why* this or that event happened, and accordingly, the ancients did not spend much time on finding out the causes of a certain event, on thinking out logical chains leading to a particular result. The main attention of the man of the Tradition was focused on telos, on the goal, on the *meaning:* if something exists, it means that it has a certain meaning. And it was the meaning of a thing, phenomenon, event that fascinated the attention of pre-modern people, and the logical chain of precedence could to be arbitrary.

In the premodern paradigm, the question *"why?"* is of primary importance. It is principled and quite concrete, while the question *"why?"* is secondary.

The Abder splinters

In ancient Greek pre-Socratic philosophy, no one, as a rule, asked the question of the causality of phenomena, but there was a lot of talk about the purpose of phenomena. Except for one sub-visual grouping of thinkers from the Thracian city of Abdera. Everything in Presocratic philosophy that is suspicious, very disturbing and malicious is connected with this city of Abdera. It's where the most

atomists Leucippus, Democritus, and even the sophist Gorgias, who claimed that the world was created from nothing, also came from there. Everywhere you go, you come to the Abderas. This is the only group of atomistic philosophers who thought not *why*, but *why the* Universe appeared, which did not bother anyone at that time: Xenophontes, Anaximenes, Anaximander, Heraclitus, Thales, Empedocles, Parmenides did not bother anyone at all, but this group from Abdera did. But this is a special question, what terrible things must have been going on at night in Thrace that people there wondered "why?", although at that time all normal people in Greece wondered "why?".

Why? And why? In the modern

The paradigm of modernity arrives. All the signs are reversed. We have talked many times about the opposition between the language of modernity and the language of Tradition.

From a modernist point of view, the relationship between issues

The "why?" and "what for?" are reversed. In the philosophy of modernity (modernity in the paradigmatic, not temporal sense), everything is strictly the opposite: there is the question "why?", but there is no "why?". Every phenomenon is very strictly deterministic: from the collision of one particle with another a third particle will necessarily fly out, or energy will appear, or it will undergo entropy, or something else will happen, predetermining the subsequent trajectories. If the first and second particles do not collide with each other, the third one will never and under no circumstances fly out, the energy will neither increase nor decrease, and something else will not happen either.... But when the question becomes *why the* third particle should fly out of the collision of these two particles, people of modernity (modernity) divorce

and say: this question is incorrectly posed, we only talk about deterministic chains.

So, if in traditional society there is a clear idea of the purpose and meaning of a phenomenon, no matter how it is *interpreted* - in every philosophy, in every model, in every mythological picture it is *why, for what, interpreted* in its own way, but every time *there is* this meaning, and with regard to the reasons there is freedom (maybe that's why, maybe it's the other way around, or it's not known why at all), then from the point of view of the modernist paradigm, it's the other way around - the reasons for a particular phenomenon are very precisely predetermined, but its meaning, its sense, is completely undetermined.

Who adjusts the orbits of the planets?

Take Newton, the creator of the modern scientific picture of the world. Newton explains *why the* planets spin (they are attracted by gravity), but as soon as he faces the problem of deviating from this deterministic model, he says: well, there's a mechanical God intervening to adjust the orbits so they don't fall. Modern thinkers at the early stages of deterministic philosophy still clearly see logical holes, failures, and to get around them they resort to extravagant (for people of later stages of modernity) explanations.

Karl Popper as a fighter against entelechy

In the modern paradigm there is a rigid determinism of structures, a completely *unambiguous* view of causes and a *multivalent* view of purposes. It is thoroughly described *why* water boils, but *for what purpose,* the question remains open.

The antinomian theses of the Abder philosophers have in fact become the basis of the ideology of the modern world. Then,

In the pre-Socratic period, it was a group of outcasts; today it is a "world government" that elevates paradoxes to the status of dogma. The twentieth-century liberal theorist Karl Popper elaborates on his critique of Aristotle and especially on the doctrine of entelechy. It would seem that this topic was at the center of attention of Renaissance philosophers, when the new followers of Democritus (primarily Galileo Gallia) struggled with Aristotle. So why has the critique of teleology become relevant again in the twentieth century, when liberalism and the paradigm of modernity are clearly dominant? Popper and Hayek are trying to cleanse modernity of all possible vestiges that can penetrate modernity under the guise of playing on the unconscious. And the most striking manifestation of this penetration, this secret revenge of Tradition, they rightly consider any hints of teleology and meaning, of the purpose and orientation of being, which appear both in the philosophy of Hegel or Marx and in the political teachings of the illiberal (anti-liberal) persuasion, both right and left.

So, if premodern, traditional society, does not clearly know *why,* but clearly knows *why,* modern society, modernity, on the contrary, clearly knows *why*, but does not know or arbitrarily guesses why. In traditional society there is *teleological determinism* or predetermination of purpose, while in modern society there is *causal determinism*, i.e. predetermination of causes.

Erosion of causality plus erosion of teleology

We now turn to the postmodern. *In postmodernity there is an erosion of both teleological and causal determinism.* Henceforth, we are now dealing with a world in which it is absolutely not clear *why* and in exactly the same way

it is not clear *why*. There is a phenomenon, but a (any) cause and an equally arbitrary (any) purpose can be substituted for this phenomenon. Something happened, but *why* it happened and *why* it happened is no longer a question. This is a fundamental feature of postmodernity, and if we understand and comprehend it, the world around us - its images, objects, processes, attributes, TV announcers, humorists, political commentators and politicians - will appear in a completely different light. The discourse of the postmodern breaks the chains of cause and effect. This discourse is obviously based on the *erosion of causal determinism*, which is why we speak of *postmodernity*, i.e. not only of modernity, but of something fundamentally new that comes *after* it. But at the same time, the term postmodern also retains a link to modernity, because postmodernity does not mean anti-modernity, something from modernity remains, something is inherited. The *erosion of teleological determinism*, which was the essence of *modernity*, is inherited.

the epistemological paradigm of modernity.

Causal and goal chains in postmodernity become arbitrary or hypothetical, which means that each individual is free to subjectively guess why something happened and why it happened, since no scientific, mythological or religious axiomatics exist anymore.

How should traditionalists feel about the postmodern?

A brief parenthetical and somewhat ahead of the curve: why do we love postmodern? It's a question that gets asked a lot. *We*

We "love" postmodern only because we do not love modernity(2). Postmodern breaks down modernity's inhibitions, its ingi-

It is a chance for the premodern, on behalf of which we, the traditionalists, speak. I want to emphasize that it is *not*

more than a chance, but *not less*. This is fundamental, and it is the axiological burden of this trial.

A miracle in the premodern

Now let's see, what is a miracle?

Let us consider the full-fledged premodern. Miracle in premodern, traditional society is simply a *norm, an inherent quality of being*. Being in premodern is always miraculous, always enchanted, always enchante (French), bez- aubert (German). This enchantment is characteristic of the sacral man's stay in the sacral world. The man of traditional society lives in the space of miracle. Eliade tries to identify the profane elements in primitive traditional (sacred) societies, but if you read his books carefully, you will agree that he hardly succeeds in doing so; rather, he projects onto archaic societies the religious criteria peculiar to the monotheistic Abrahamic civilization.

In fact, for a full-fledged man of a full-fledged traditional society, there is no such thing as the miraculous. His eyes are wide open and at the same time full of magic, whatever he beholds: a fly, a ray of sunlight, a visiting spirit, the stinking corpse of a ferret rotting in front of the gate of his hut, a lunar eclipse or foaming waterfalls. He is equally interested, attentive, horrified and inwardly amused by everything that happens.

The man of Tradition is a deeply cheerful man. In fact, he never leaves him, night or day. He lives in the flow of the marvelous, and even when he looks at a nail, a hammer, or his own finger, he is overwhelmed by a sense of incredible burden: existence whips him around.

over the edge always, in all directions. As soon as the man of traditional society stops, he starts laughing and having fun, even if he is very sad, even if he is a slave building a pyramid, because, in fact, all of existence is saturated with so many ontological rays of light that penetrate and slip through everything that everything is wonderful for him.

Russia is not an enchanted country

A small digression. Russia clearly had elements of a traditional society until very recently - and probably still has some of it today. Fyodor Sologub, a decadent writer of the Silver Age, begins his novel The Petty Devil by asserting that in Russia reality is monstrous and monstrousness is real. The chain of definitions - marvelous, monstrous, chudnue, chadnye - goes back to the same root. These things are not opposites. Where there is a monster, there is wonder. Indeed, the monster also entertains with its incongruity, its obscurity, it brings one back to fascination, albeit in the aspect of horror, which is also fun....

A space of wonder

The space of miracle in the Tradition is all space, absolutely everything is miraculous. It is even difficult to explain to a person of Tradition that there are miracles and non-miracles, because theoretically, in the *open* world, any phenomenon that is imaginable (or not imaginable) can take place. Birds take their children to distant lands, bears marry village maidens and play loud weddings, dead ancestors come to check on their descendants, bringing golden apples and many other wonderful and useful objects from the other world, a housewife gives birth to a baby boy behind the stove, a housekeeper gives birth to a baby boy, and a woman from the village gives birth to a baby girl.

mermaids laugh in the river and sirens moan in the sea, a man fixes a wheel to his cart, and millet is ripe in the spring. Everything is equally familiar and magical. Whether something will arise or not, whether it will happen or not, whether some deterministic chains will lead to it or not, is indifferent. The man of Tradition does not divide the events of the world into possible and impossible, and therefore everything is good for him and everywhere is good. Everything is meaningful and flows where it should, which only wise old people know about, and the rest of us just believe in it....

This marvelousness is made possible by the fact that all levels of existence are ontologically linked by a golden thread that dissolves one state or being into another, the sky dissolves into the earth, the woman into the man, the gaze into the object of contemplation....

The miracle is the presence of meaning and soul in everything a person of Tradition deals with.

A miracle in creationism

Here we should make a small digression about the creationist approach characteristic of monotheistic traditions. Abrahamism substantially corrects the idealistic picture described above. It is true for archaic societies, to which today's India, China and even Japan, together with all the other Far Eastern cultures, as well as the archaic tribes of Latin America, Africa or the Pacific Ocean, can be almost entirely attributed. Many peoples of the earth - the majority of them! - continue to live paradigmatically in a golden age, in paradisiacal conditions, in a space of continuous miracles. When we speak of a miracle, we are not talking about an actual fantastic event, but *about perception*.

For the Papuans of New Guinea or the rural Brahmans of North India, this wonder - of worms, spirits, mud, rain, gods, stars, noses - continues even now. The miracle is with us. Because the premodern still exists today. If we can recognize it correctly, if we can look at ourselves and the world with miraculous eyes, we can imagine what a full-fledged traditional society is.

Creationism, monotheistic religions break this ideal picture. The paradigm of monotheism lies between traditional society and the paradigm of modernity; it is an intermediate stage. On the one hand, it is still a traditional society; on the other hand, it is already the prerequisites of modernity.

Creationism (the Creator-Creation model), like the Presocratic atomistic philosophers, is the first time in the history of religion that *causal determinism* appears. Creationism asserts that God creates a single reality *in a* one-time *fashion*. This is an unconditional element of determinism. There is a clear cause and a clear effect (creation has a purpose, which is the coming of the messiah and the restoration of reality in its original form).

But the fact of Creation creates a gap in the manifestationist space of the total miracle. Creation itself is, of course, a miracle, the first miracle. But it is a miracle that is unique and unique in its miraculousness, just as the Creator is unique. Everything else is obviously less miraculous. From this hierarchy of the incommensurability of the Creator and Creation, the idea of profanity, of non-miraculousness, would later develop.

Genesis and eschatology

In monotheistic traditions, there are usually two essential elements - the origin, ontoge-

In this case, causal determinism is affirmed in terms of the creation of the world and dissolved, removed as a strictly predetermined logical system, in eschatology, the doctrine of the End of the World (Apocalypse). At the same time, *causal determinism is affirmed in terms of the creation of the world and dissolved, removed, as a strictly predetermined logical system, in eschatology, in the doctrine of the end*. So, if we consider the monotheistic tradition's view of the beginning of time and the end of time, we see causality at the beginning of time and teleological determinism at the end of time. And that reality, which is described as the messianic age, in fact paradigmatically reproduces in a paradigmatic way the teleological determinism characteristic of the premodern. In other words, there are *two ontological circles* within creationism: one, conceptually linked to the post-traditional logic of modernity, is *causal determinism*; the other, eschatological, linked to manifestationism, is *teleological determinism*.

The real and total miraculous reality begins in Christianity in the Messianic era with the descent of the Heavenly Jerusalem, and this is not just a violation of the natural order of things, but the most fundamental of all possible events - the return of the Being torn away from the Creator to His bosom, which, in principle, breaks the one-dimensional causal logic of Creation and establishes an ontological connection where, from the point of view of a simple causal chain, it could not be. After all, the Creation created from nothingness cannot become the Creator, since it was and is nothing. But the End of the World promises just such a miracle.

Miracle in Christianity

Christianity is a religion based on miracles. On miracles, not because Christ accomplished amazing things, but because

because the very fact of His incarnation was absolutely unimaginable, impossible and unthinkable in the strictly causal system of Jewish theology. The Messiah was expected, but God and the Son of God did not exist. That is why it is said about the birth of Christ that it is "a mystery unknown to the angels". Angels see everything correctly, everything in their heavenly world is logical, everything is calculated and causally determined. Everything except one thing, except the birth of the Son of God as the Son of Man. This is truly a *miracle*, because it opens to humanity and the world a new hope, a new freedom.

A miracle as an exception

In a coarse way, we can say that within monotheistic religions there is *relative sacredness*, relative miraculousness. Yes, there can always be a miracle, but as an exception, because it violates a certain causal logic. We most often operate with such a monotheistic interpretation of miracle as an exception due to inertia. When we say "miracle", we mean: something happens that cannot be - a failure of the causal chain.

To a person of the manifestationist tradition - Buddhist, Hindu or member of an archaic tribe - it is difficult, if not impossible, to explain that we, as representatives of Abrahamic (in the roots) culture, understand by a miracle *a break in* the *causal causal chain, the* emergence of a phenomenon that is not predetermined by the causal logic recognized as the background of the world and the events of this world.

Soviet Atheism as a Lesson in Causality

In Soviet atheistic movies, the non-existence of God was proved as follows: a gray-haired scientist with a beard and in a robe turned the knob of a device where a discharge of electricity appeared between the electrodes - like lightning in a lightning rod.

in miniature. He would say, addressing the assembled peasants or students: "See how it's all organized?! And the priests lied to you that St. Elijah rides in a chariot across the sky. "Not only God can do that, but I can do it too." But who among creationist theologians would be surprised by that? From the point of view of consistent creationism, there is nothing miraculous about lightning, it is a consequence of heavenly (angelic) movements: the angelic host moved and lightning struck. Everything is logical and understandable. The causality of the logical functioning of the created world is described differently from that of the atheist thunder-thrower with his device, but a different current of causal regularities in no way detracts from faith. Therefore, religion is theoretically capable of relatively accepting science as well - the description of causal chains of monotheistic world order is not the domain of dogmatics. There are well-established models, usually assuming primarily symbolic interpretation, but in any case, the choice of rational systems for explaining the world order is a matter that can be debated.

The atheist with the lightning bolt was clearly addressing not theologians, but the archaic premodern Russian national sacred public, which, despite *everything*, perceived the world as something *not selectively but wholly* miraculous. He did not so much demonstrate angels or God as hypnotically insist that the world *was mechanistic, deterministic* in terms of its causal causes, whereas it was the panchronicity, the magic of the world that lay at the heart of the Russian national psychology. It killed the Russian in Russians. In a softened form this was done by the enlighteners since the time of Peter the Great, gradually trying to ocatholize, rationalize or Protestantize the Russian folk - sacral! -

Orthodoxy.

So, a miracle in the monotheistic context is the possibility of having (coming) meaning (purpose). Telos, without convention, is there, but it is *associated with violations of the* causal system, and therefore the two models - causal (causal) and purpose (teleological) - are constantly overlapping in the history of Christianity.

There's no miracle in modernity

Moving on to the paradigm of modernity. Is there a miracle here? It is quite obvious that there is no miracle in modernity, and there cannot be one, precisely *because* modernity (in its purest - liberal - form) denies immanent meaning and teleology. There is only a system of rigidly deterministic phenomena, which can be conceptualized in different ways - both as natural selection and as a jostling of meaningless atoms, particles, pandemonium of molecules and infusoria, which *accidentally* leads to the appearance of monkeys, and the tumbling of monkeys also *accidentally* brings out the first homo sapiens. And no matter how all species mumble - they have no purpose, no telos to become something else. Everything has a cause, but nothing has a purpose. Determinism is absolutely indestructible in modernity, so there is no miracle in modernity.

What does "no miracle" mean in the language of philosophy? It means that there *can be no failure of causal deterministic structures* under any circumstances. Every phenomenon always has a strictly defined set of causes, the existence of which cannot be questioned. If we do not know this system of causes, if we have no idea what it is, it does not mean that it does not exist. And then modern science begins.

The modern world is le monde desenchante, entzau-

berte Welt (M. Weber) is a world unenchanted, *disenchanted*, which has no *enchantment*, which has lost its marvelousness, lost its *cheerful* dimension. It is a dull and sad world in *which there is not and cannot be a miracle*. There are many things in it, but there is no miracle. And it has no purpose or meaning, it is a world that leads nowhere, it just is, it has been created, it has a strictly defined structure and this structure is irreplaceable. The total causality of the modern paradigm completely denies the possibility of failure, and this is what makes it fundamentally different from monotheism.

Black miracle

We've looked at
the all-wonderfulness of the manifestationist premodern,
the selective miraculousness of monotheistic para-digmas,
wonderlessness, the disenchantment of the modern
paradigm and now we come to the postmodern.

In postmodernity, the miracle reappears. But *what* is its meaning, *what is this miracle*? I define it by the term "black miracle." Why is it "black"? Because *this miracle is fundamentally meaningless*. Imagine that something fantastically fascinating is happening, but that it leads to absolutely nothing, means nothing. Determinism in the postmodern system is completely fractured, eroded, eroded. A phenomenon that takes place in the postmodern world has no cause (that is, its cause can be anything). We can arbitrarily choose any hypothesis and say that it happened because of this and that.

because, or the exact opposite.

Since there is a blurred causality, and every phenomenon is detached from its causal relations, it can be this way, or it *can* be another way, it *can*

to be, but *may not be*. Thus emerges an ontology of pure chance, an aleatoric ontology. We go beyond the rigid lattice of modernity, which predetermines every phenomenon. *The miracle becomes possible because it is not impossible*. Since there is no clear certainty of causal predetermination of what happens, why should some extraordinary and unusual phenomenon not happen? Moreover, why shouldn't only extraordinary and unusual phenomena occur, and why shouldn't everything that happens to us be perceived as extraordinary and unusual? "Why not?"
- says the postmodern man and begins to be gradually drawn into the allure of this sentence.

Virtuality as such, its arrival, its progressive conquest of the space of our lives, is the postmodern miracle. *Virtuality is a black miracle*. Why? Because it is meaningless. And this is a characteristic feature of postmodernity. *The miracle in postmodernity happens for nothing*.

If in premodernity the miracle testified to the total penetration of all levels of life and all beings with the rays of being, if in monotheistic religions the miracle determined the failure of the rigid model of the Creator-creature relation and showed the prospect of possible redemptive eschatological freedom, If in the modern paradigm there was no miracle at all, the postmodern black miracle is possible, it is there, but it is *meaningless*, it has no purpose or meaning, it means nothing else. The black miracle is there and simply calls us to recognize it as a fact.

Rocks falling and flying

There is an energy of the black miracle. This energy lies in the ironic refutation of causal networks.

For example, a man throws a stone upwards, and it does not fall, but flies somewhere higher and higher. Why did he throw that stone? It's hard to say. But the stone flies, flies, and people see it off with perplexed looks. The point here is not to disprove the theory of gravity, not to prove how strong this man is. It is an ironic mockery of our habit of thinking that a thrown stone must fall. But it *only* fell, fatally, in *the modern era*, mind you. Before the modern era, a stone thrown upwards had a completely different trajectory. We know that in the Christian world people moved mountains with the faith of a mustard seed, holy men appeared in different places at the same time, and it is not a fact that all stones thrown up by Christians necessarily fell. I think most of them did fall, but it did not follow from Christian teaching, so there were stones that did not fall. Orthodox tradition claims that one of the Russian saints, Anthony the Roman, Novgorod wonderworker, came to Russia on a stone. In the biblical story of Nebuchadnezzar's dream, stones were thrown down without the help of human hands. And if we consider the mythology of stones in the traditional world, we will see that nothing happened to them.... Stones were floating on them, flying on them, riding on them, eating on them, entering them like Merlin, being born from them like Mithra, that is, stones lived their own rich stone life and were periodically found in the most incredible contexts. They had their own intense, intense destiny, more interesting than many bipeds.

Of course, the Christian era was a little more complicated with stones than before, but there were secret stones-the Holy Grail stone, the magical emeralds that made the

In the history of rocks, their rise and fall, there have been many examples of the failure of the deterministic causal network.

Only Newton started to fall stones in a really fatal way, after an apple fell on his head. After that all stones began to fly with exactly the same speed g and always downwards.

But let's look at what happens to the rock in the postmodern. Why is it flying? Because *it's a successful advertising* move. Like opening a bottle of beer "Tinkoff", the cork flies upwards, disappears from view and never comes back.... This upward fall of a stone instead of the downward fall envisioned in the modern era *does not mean anything at all*, just look and marvel. It means neither refutation nor confirmation of Newton's law, it just means nothing at all, and the person thinks: well, I had too much to drink last night, or I had too much to drink. I should have a Tinkoff... This phenomenon belongs to the category of the simplest black wonders of postmodernity.

A black celebration of meaninglessness

In postmodernity, anything can happen, but only on the condition that it does not mean anything. As soon as a miracle with meaning occurs in postmodernity, a miracle that has as its task or its background some indication, for example, of the failure of causal networks or the miraculousness of the world, such a miracle will be instantly annulled, challenged, exposed, ridiculed, and disqualified: it will not pass. There are only meaningless, idiotic miracles that do not teach us anything, do not convert anyone to anything, but simply momentarily and ironically distract us from the bottomless boredom in which the postmodern man finds himself. It's a *momentary flash of the moment*

an ironic interest that immediately dissolves into an all-consuming boredom.

In order to prevent humanity from going nowhere and being smeared on concrete, these black miracles are proliferated by the System so that we cannot free ourselves for a second. If the stone doesn't fall, something else is going on. The main thing is to attract the flash of our ontological attention to suck the last interest in what surrounds them out of people.

It is clear that no one will go to lectures on the steam engine, physics, mathematics, it is no longer interesting. Modernity has lost its charm, it has destroyed everything it could, it has destroyed the entire traditional civilization, but it has also exhausted its potential, it is not interesting, and people yawn when they are told something about modernity, about progress, about social justice. Even the most convinced, even Trotskyists sleep, not to mention ordinary people, because modernity has completely lost its charm, it is no longer attractive, it has destroyed everything it can, it has enveloped everything it can with (aimless) causal networks and has ended its existence. Today we can only be attracted to something extraordinary, something post-modern, something from the category of black miracles.

Teleportation

What are some examples of black miracles? A black miracle is, for example, teleportation. When they say that nowadays there is an acceleration of means of communication, it is true. There was teleportation in the traditional world too, but it was "ordinary" - a man woke up in one city, drank in some other city, and went to bed in a third, and each of these cities was separated from the others by huge distances. But it is only in the profane world that kilometers have

strictly quantitative. From the point of view of the traditional world, there are multidimensional routes between different points of space. There are secret underground communi- cations where it is a short walk from Moscow to Tokyo, and from one quarter of the same city to another, but it takes a lifetime to get from one quarter to another... The legends of traveling by wind, on a flying carpet, on a humpback horse or on a special animal called Burak, as Mohammed did in his magical journey from Mecca to Jerusalem, tell about this.

Today, the black miracle of teleportation is carried out by cell phones, the Internet, airplanes, that is, in fact, man is here today and there tomorrow, almost as in the miraculous traditional world. The only difference is that his travels, his movements and the content of his communications have lost any significance.

Today everyone can talk to everyone on their cell phones, but let's listen to *what* people talk *about*, what we ourselves talk about. Let us record, write down in our diary the conversations with a friend, with acquaintances or with relatives. And if we write it all down, and then look at it carefully, a little detachedly, we will realize that despite the colossal means and possibilities of communication, the content side of communication is sharply decreasing. In principle, we are talking nonsense, talking on our cell phones, sending SMS or MMS, paying for it, but by and large we are not communicating anything to anyone, we are not learning anything new. The teleology of this communication process is extremely insignificant, if not non-existent.

In the past, people used to visit each other from one village to another in order to socialize.

When I reached another village, I sat down and had a real conversation. He conveyed the whole world, told what he was thinking while he was walking, while he was dealing with wolves and bandits. In this case, communication took on great meaning. Today, it is becoming easier, space is disappearing, and the meaningful side is slipping away. And in principle, it is now becoming more and more fashionable for young people to just grunt something into each other's phones, moo, bark, meow, make some kind of smacking sounds, just like in Russian pop music.... Someone calls someone on the subway and says, "Do you want me to sing Katya Lel to you now?" And sings something incomprehensible. This communication, in principle, belongs to the category of black miracles. You can talk to a colleague from a great distance at any time. But about what? And at that moment, when a person thinks about "what", he becomes very sad again and, in order not to think about it any further, he sits down to the TV to see how it is in Hawaii or on an airplane somewhere.

Business is like a miracle

A huge number of people, by the way, think that businessmen are business people who make reality happen. I thought so too, until I got to know them a little. There is no more pointless occupation than business, at least in Russia. People fly halfway around the world, they sit and waste hours, weeks and years in some kind of negotiation, and as a result there are practically no deals, because all the money goes some completely free and autonomous way from these negotiations. And if they are there, they are there, and if they are not, they are not added. And this huge business activity of the Russian

The business community is just a kind of cover for aleatory communications. In fact, businessmen just like to fly on airplanes, change offices - in one office there is a palm tree, and in the other there is no palm tree, and there are fish with aquarium, and the poorer the businessman, the more beautiful, expensive and powerful fish in his aquarium. In fact, this is also a black miracle, a black miracle of business.

Clones

What other miracles does postmodernity have in store? It is the miracle of cloning, that is, the *serial reproduction of human beings*. In the past, people had a clear reason - dad and mom met each other, became friends, started courting each other, flirted, finally got married and had children. Is there a reason? Yes. Even in modern times, there is less sense in children and more reason. Dad and mom would occasionally get together, and after the fact they would come up with some kind of justification for the results of their convergence - they needed children to defend their country, to create jobs, to increase consumption. That is, the meaning was blurred, but dad and mom were real. In postmodernity there will be no sense in children, just as in modernity, but there will be no daddy and mommy. Children will therefore be born already grown up and independent, cautious and sensible. Practically graying temples. The first thing they will see in their flasks is the concerned face of the professor changing the solution.

Immortality

Immortality is another element of black miracles. We know that in the past there were active processes of cryogenic freezing of various wealthy and influential citizens in the hope of future miracles of science for the purpose of subsequent resurrection. For example, Walt Disney, the creator of animated American neo-mythology, was frozen in a cryogenic cryogenic freezer for a year.

Now they are slowly starting to unfreeze them. They say there are already a few defrosted in America. This senseless resurrection is described quite tellingly in two literary works - by Gustav Mayrink and Yuri Mamleyev. In Meyrinck's "White Dominican," the neo-spiritualist pseudo-Mashiach resurrected some beggar hit by a cart at his services, and his worshippers shouted, "Miracle! A miracle! The Messiah has come!" But then, about a day later, the beggar was hit by a cart again. It is in this last circumstance that the characteristic feature of the black resurrection is revealed: why resurrect someone if he is going to be hit by a cart a day later anyway?

Mamleyev has a sumptuous collection of novels, The Sky Above Hell. In one part, "What's Above, What's Below", a black messiah with a strange name, Panarel, also acts. He, like the Mairinka character, resurrected various creatures, mostly animals, but the yard boys teased him by bringing him dead cats, he also resurrected them, they killed them again, and he resurrected them again, and so he resurrected an endless mountain of dead cats in a day. Also an example of a black miracle.

Our attention turns from the problems of poverty, millions of malnourished Africans, to pet kittens or the fate of a mongrel with a bad leg.... Indeed, with the help of the colossal resources of modern medicine, doctors can resurrect the mongrel, and the fact that millions will perish in the meantime is not crucial, since humanism is also eroded in postmodernity, like everything else.

Doppelgangers

Another black wonder is the *reduplication of "I"*. This, too.

is very revealing. It is not about cloning in the sense of human production, but about game reduplication, a gamer's relationship to the world. Computer games are a form of miracles, because a person playing a computer game can be anything. If he is a pimply-faced teenager, in the game he is a huge muscular hero who swings a sword, attacks, rapes, kills, splashes blood all over the screen. And thus, there is a transfer of the personal self. "The "real", fixed, modernist "I" is shrinking more and more, or, on the contrary, is getting puffed up with hamburgers, can no longer fit into any chairs (recently a teenager died of exhaustion, unable to tear himself away from a computer game), and the cloned "I", the virtual image of the self as a brave hero, a vivacious superman, is beginning to become the permanent identity of the individual.

Drugs

Drugs have become an essential element of postmodernity. Drugs had different functions during the modern era, but postmodernity is almost unthinkable without them. Drugs are a direct ticket to postmodernity. A person buys a dose like a streetcar ticket and finds himself in a world of black miracles.

What are drugs? First of all, it is a *pseudo-initiation* or a *dismembered initiation*. It is an initiation into a partial sacredness, provided that there is a renunciation of any wholeness. The drug experience reveals the underlying world - that which is a *little deeper* than the world of bodily forms and superficial feelings and thoughts - but only in a *fragmentary form*. The point of drug experience and drug proliferation is to *show the part and never show the whole*

of the *whole*, and moreover, to show the part in such a way that the *whole can never, under any circumstances, be seen or interested in*.

The sacrality of the premodern is whole, it is a kind of "pan-drugism", because here there is no difference at all between the miraculous and the non-miraculous, the magical and the non-magical, the energetic and the energetic. The sacredness of creationism

- is *selective*. The sacrality of modernity is *absent*. But the black sacrality of postmodernity, the drug sacrality, is *fragmentary*.

Yeti and rods

Some of the postmodern wonders are described in the rather familiar registers of neo-spiritualism and the parallel thrash culture based on it. What we see on TV in the X-Files - UFOs, rods, aliens, Bigfoot - all of this comes in the postmodern and becomes our reality. It's not fiction, it's not imagination. What is Bigfoot, Yeti? If premodern dragons, dwarves, elves, nymphs and fauns are associated with very serious, fundamental aspects of ontology, then Bigfoot is precisely an element of the pre-modern postmodern's idiotic imaginary. It is a kind of creature that leads to nothing, informs us of nothing, it is, in principle, very similar to us, but slightly different. And thinking about Bigfoot, catching Bigfoot, cutting notes about Bigfoot out of newspapers is one of the marvelous hobbies of postmodernity.

Just recently I saw an absolutely wonderful program about *rods*. They are some kind of flying fellows that are sometimes visible, sometimes not. There's a symposium on rods, people get together, study them, one year-

even removed the rod. In fact, a kind of culture of sasquatches, rods, and aliens is being created that gives us a registry of black wonders.

Now the question is: *Why are we skeptical*? It is because we have strong vestiges of modernity in us. If we were full-fledged postmodern people (and we will be soon, don't worry), we would view these phenomena in the same way we listen to a music video or absorb information on television. By and large, the black wonders of postmodernity coexist with the black non-wonders of postmodernity, that is, they are balanced with each other. For example, the speech of a Russian politician is also a black miracle. Listen more closely to *what* they say. If we treat him post-modernistically, we will realize that his entire speech is as ridiculous as Johnny Meow-Meow or Katya Lel.

But there is still a line between the miracles and non-miracles of postmodernity. We say to ourselves: this program is false, and here we are being "loaded", this is "Obviously Incredible", at 15.00 we will be told about psychics and UFOs, and this program is "about politics". In postmodernity miracles and non-miracles are mixed together. Postmodernity is a proliferation of black miracles in the sense that a program about Bigfoot and a report from the State Duma should be grasped in the same breath, it's basically the same thing. Not that it's bad or crazy, not that it's good or meaningful, but it all belongs to the space of black wonders. Zhirinovsky in this sense belongs to the transitional stage: he is (still) half-politician, but (already) half-snowman.

That spectrum of reality, which in modernity was excluded-

The Yeti, which is not yet invented (not yet invented or simply absent), is now coming to us, so if a Yeti calls at your apartment after a while, it will not be surprising, it belongs to our world as much as a signature collector or a Coca-Cola advertising agent, it has the same ontological foundations in our post-reality, in the reality of postmodernity.

One might ask: where can we see these Bigfoot people? Who has seen aliens? But it was the same in ancient times, when people saw fauns - not everyone saw them, but everyone understood that they existed and that there was nowhere without them - and in the modern era, when everyone seemed to see molecules and atoms, but, in fact, no one saw them either, but everyone again understood that *there was* nowhere without them, and now these creepers also *exist in* our space, because *what they really are is a question of ontological paradigm,* not a question *of* experience. Ontology is predetermined by the distribution of subject-object roles, as well as by their communicative or epistemological correspondences arising from the paradigm.

It is not Bigfoot that is interesting, it is interesting that in the para-digma of postmodernity it is or "post-is".... Black miracles are the absolute reality of postmodernity. But it is only necessary to discount the fact that postmodernity itself is "post-existence" in a certain way.....

Part 2. Post-Space

A black wonderland environment

It is interesting to see now how the concept of space changes within the paradigms we have briefly considered.

In order to be performed, black miracles must have some very specific *environment*. I see,

that Bigfoot is virtually unheard of in the modern world. There are no such landscapes, no such lands, no such mountains where it is found. *It is found in the mountains or in the spaces of postmodernity, it* must be understood. Accordingly, this postmodern space must be qualitatively and essentially *different* from the spaces we have known before.

Here we put forward a thesis*: black miracles are realized in post-space* (we have already said that when naming any of the phenomena of postmodernity, it is necessary to add the prefix "post", because nothing that we define or deal with can be called by the old names - each thing, moving from modernity to postmodernity, qualitatively changes its nature). By the way, by the way, we should do the same, as attentive researchers do, when considering the traditional world. In premodernity, too, things were completely different and significantly changed their content, their nature, their quality, their being when they entered the paradigm of modernity. In postmodernity, the next stage of this

"transubstantiation," the *transformation of a thing into something else*. Although it would be more accurate to say, not a thing into something else, but a paradigmatically understood thing into a paradigmatically understood different thing.

Space in the premodern: holos

What is space like in premodern? This space is holistic (from the Greek ts, i.e. the whole). It is a *space that passes into joy*. It is a space that is joyful and *ecstatic*, that is, *ecstatic*. It comes out of itself. Not a single thing stands still. Every thing, every object, every point of space contains the *entrance* to something else. Such an oversaturation,

The *multi-spatial* character of each point determines the energetic elasticity of the space of the traditional world. This *space* is *alive*. There was nothing in it at all that was not endowed with the sign of vitality: there is a living earth, a living sky, living winds, living people, living dead, there is in principle nothing that is completely at rest or in self-sufficient immobility, that is simply what it is. In the premodern, there is always an energetic saturation of where we are, of what surrounds us - a *saturation of something else*. This is the tempestuous space.

Many Catholic mystics fell into such worlds, into such beatitudinal states of insight. They would say: here I fell down after prayer and saw a magnificent garden..... The experience of a marvelously piercing magic fabric of intoxicating presence stretched around the human being - a sensation that mystical contemplators experienced at the highest peak of illumination - was the norm for the ordinary member of traditional society in the archaic era, the everyday "agricultural" norm.

Klyuev wonderfully described the sacredness of the Russian hut, the sacredness of the Russian oven, Russian chickens and Russian snowdrifts. There were sacral mosquitoes, sacral valenki, sacral samovars. Even the elements imported from the city - some bolts that were unpleasant to Klyuev - still acquired some additional fundamental and mysterious significance.

And this is how Klyuev in "Song of the Great Mother" describes the exorcism of the spirit of modernity (of the West) from the cloth imported from England, before a child's zippun was sewn from it:

"The boots whispered back:

"You were brought in by fishermen,

And they called you an
English cloth, and afterward
you became a zippun! And
Aunt Anna carried the cloth to
the chicken shed, So that the
pettel might put on the new
cloth, Where the unbaptized
spirit sat. Then they wrapped
the reliquary with the relics in
thee, loving thee, and tied the
cross with a braid to bring out
the darkness of the land, And
for seven inconsolable weeks
the casket was thy cradle, Till
the cypress and thyme
On the guest who is beyond the
sea, No ladles of myrrh spilled,
That the zippun may not be
without a soul!"

"Zipun without a soul", i.e. permeated with "foreign darkness", is a *thing of* the *modern paradigm*, and before a Russian sacral man uses it, he must first convert it into the premodern paradigm, i.e. sanctify it. This passage describes how the Olonets Old Believers did it.

The Solar Topography of Tradition

A cheerful, frenzied space, holistic space had completely different qualities from Newtonian space. *It closed into a bowl.*

This space was never small or large, there were no cities or towns, no lost villages, no lonely hamlets, no concept of capital and periphery, province, province, emptiness.

The space in the world of Tradition actually began and ended according to a completely different logic. Space in the world of Tradition actually began and ended according to a completely different logic, it was closed, spherical. For example, a man went to a neighboring village. As he walked, he walked, and at some point he did not notice that he was walking as if on a wall, then on the sky, on the Milky Way, and then back to his village.

In the traditional world everything moved in *a circle*, there prevailed a solar topography. The sun, stars, gods, spirits, men, beasts - they all went in a circle, and it did not matter where they went. Wherever one went, one came to approximately the same marvelous spaces as if one had never gone anywhere. Space could reveal its content, tell a tale about itself and others, if one simply stood still and watched a blade of grass sway in the spring breeze. The whole gamut of what was happening at that moment on a small, narrow stem was for him a colossal comprehension of meaning, comparable in content, for example, to a trip around the world.

This space had no boundaries, no clear limit, it was *isomorphic*, people could walk upside down, upside down, like antipodes, could walk vertically. The living, the dead, doggies, blades of grass, stars, gods, demons - all this was circling in a single inseparable spatial ensemble. And people made sense of this existence in this way - openly and horrified.

Things were very interesting at Tradition. But not only because there was something unexpected there. There was simply a special attitude towards ordinary things and phenomena. For example, the everyday handling of utensils, the milking of a cow or the feeding of a pig were inherently content-

In the course of the day, the whole detective story is a story of greed and intensity. For example, she ran after a pig, failed to catch up, fell down, stretched out. A whole dynamic, a whole life.

Space has always been symbolically delineated, codified. For example, they knew that there was a village across the river, say, Little Hari, and here Big Hari. There was a very clear idea that if you went there, you would find such a big, capital city, and it was better not to go there - there were only ravines and swamps. Nevertheless, this idea of a strictly defined space was always full of additional elements. A little later we will realize that it was these *additional elements*, found in addition to a clear orientation - right-left, north-south, west-east, up-down, village-city - it was *these failures of coordinates*, distortions of routes that made the space sacred.

The great holy knot vs. the Euro renovation

Once upon a time, while studying the proto-hieroglyphs of Hermann Wirth, I thought about the origin of the *most elementary symbology*, the first character, if you will. And I came to the conclusion that we must be talking about a small indirect line here

- The most profound and the most archaic form of sacredness. It is not by chance that witch-doctors make special incantations on twigs, which, they say, cure even hopeless cases. They rub the twig, then sprinkle it, spit on it, rub it, and everything goes away.

The idea of a *snag*, an error, a chip, a *bump*, an unevenness, an inaccuracy, the presence of a contingency that was not anticipated, is recognized by the traditional man everywhere. The traditional man, the traditional society in space loves the *background*, loves not the road itself, but its curve

and a puddle in the middle of it. Even a simple cigarette butt, inappropriately dropped, can have the function of enhancing the landscape to its sacred wholeness.

The most non-sacral, non-holistic space is a clean, neat Euro-renovation, where there are only straight lines, no stains, no warped walls, etc. Euro-renovation is the result of a huge work on *desacralization of the holistic space*. Therefore, a person who is closer to traditional society, when he enters a room where there is disorder, has a more benevolent feeling than if he had entered a room with perfect order, because in the disorder, in the deviation from the norm, *life swarms*, immaculately and very precisely grasped by the archaic layers of attention. And life, in fact, is just like that, it is rough, it slips away, it is crooked, it is like a twig or a breeze, something that is not expected in principle. And the sacred space is like that, it is confined, it is silent and it is fun, it is frenzied.

The coordinates of ecstasy

Premodern space has an ecstatic structure. Of course, this sacral space has North and South, right and left, sunrise and sunset, top and bottom, it is all there, but there is an element of indeterminacy in all this. For example, going to the North, one can go to the South, or, going down to the grave, one can go to the sky, or without going anywhere, but just doing certain operations on the stove (scratching, for example), one can make a real journey to those worlds that are really meaningful, interesting and meaningful.

In other words, in sacred space there is an orien-

It is not pure chaos. The sacral space has a characteristic structure, but this structure is *approximate*.

I recently envisioned a picture that I will probably publish somewhere as an illustration for The Russian Thing and The Russian Route. The essence of this picture is that the *x-axis* and the *y-axis* are not straight on it, as we were taught, but crooked, and at the same time they move all the time, like branches of a tree blown by the wind.... These coordinate axes, living branches, were the fundamental plans-maps of sacral space, living space. It is dimensioned, but this dimensioning is strange, it is very difficult to grasp its logic, it is a kind of dream dimensioning, which is nevertheless integral. It brings one into a wholeness that begins to open up everywhere. And if this traditional space, the space of the premodern paradigm, is understood correctly, it will indeed become a heavenly space. It is said about many sacral centers: "this is heaven on earth", "this is a paradise country", "this is an unearthly land"... Therefore, from the point of view of sacral geography, Russia is the pro- country of Holy Russia. In fact, it is like this even now: if you touch a tree, a beaver, water, you will immediately be pierced by Russian national lightning, which will *lead us immediately to the being of everything*, not just to *the* being *of* a separate beaver, a separate birch or a brook, but to the being of everything.

Art Nouveau space

Naturally, there was no such space in modernity as in premodern. What is space

of modernity? Genetically, it derives from premodern space, but it is its *negation*. The space of modernity is not an ecstatic structure. It is a dead space, a space that does not breathe. It is not a space-organism, not a space-being, but a space-mechanism.

The space of tradition dies, and out of this death the space of modernity is born. In the transition to the paradigm of modern space, the real, real, woody, spiral axes of coordinates are straightened. In modernity, space begins to be rigidly described, *thus transforming the white spots of hope into the black blots of skepticism.*

Note the sentiments of most epic modern travelers, such as those described by Kipling. Take his description of India. The bearer of white culture walks through an endless garbage dump where millions of filthy, filthy, filthy, filthy assholes are sitting and fiddling in their shit. And he walks, looks and thinks: what a waste.... In a pile of garbage sits a shivayit eating a bone. Excrement and burnt corpses are flowing down the holy river Ganges. There are hungry naked men with beards pierced with needles, pins and garbage, endless stinking thickets, festering, malaria-infested green jungles, insects and swamps. There are many pages on malaria alone....

Geographies of disillusionment: the space of futility

When we read about voyages in modernist authors, we learn how pirates or sailors ate stale galettes or got poisoned by a rat, got cholera, and when they were tricked into going to a cannibal island, they all died ignominiously. A great illustration of this - among many others - is Werner's movie

Herzog's "Aguirre - The Wrath of God," about the Latin American conquistadors.

In the space of the age of great geographical discoveries, the modern man discovers *futility*. It is a *dead space*. Yes, it is described scrupulously, precisely and in detail, with mountains of maps piled on top of each other. But this is the anatomy of a corpse. Space becomes dead from being alive. Yes, it has been studied, the length of its guts accurately described, the way its heart beats. But thanks to this anatomy of space, there was nothing to live with. Those white spots that remained were, in fact, the corners of Tradition, until they were finished, finished too.

The geography of modernity is a disenchantment of the world, a geography of dysenchantment, a geography of loss of enchantment, a *disenchanted geography*. We know from it exactly at what latitude this or that river flows, where this or that mountain is, but we know absolutely nothing about the life of these objects. In fact, space has become something to be colonized, even if it is near your own home. This attitude to space as something to be colonized even extends to your own vegetable garden, which is why modern people have such a neat garden. Why do you think the Germans in Europe have everything so neat, while we Russians are fascinated by it? Simply they colonize their own vegetable gardens. It's an absolutely incomprehensible thing for us. They treat everything they own - including trees, herbs, vegetables - with meticulous mortification and recycling, rationalization and museification. They turn them from living sacred things into dead objects.

The geography of Art Nouveau is a space entirely transformed into a museum. Not just the ruins of some temples or

The ruins of ancient settlements, but even a road or a highway junction in modern Europe are fragments of a museum.

At the *intersection* of modernity and postmodernity, there is a provocative desire to *identify the description of space with space itself, to equate space* and *postmodernity. u its descriptive double*. The descriptive double of space is an absolutely precise map, where meters, centimeters, millimeters from one mountain to another, from one settlement to another, from one settlement to another, from one river to another, from one border to another.

of a woman.

The demarcation of borders has become a fundamental element of this dead, museified relationship to the country. In the past, the borders between one state and another were approximate, they were *strip borders* (3). The Kipchaks came closer, so the border shifted, the Russians pushed the Kipchaks back - the border was changing. The border lived. The life of the frontier was connected with the life of the country: first the Romans came, then the Romans left, and every time, together with the Romans, the reliefs, landscapes, the territories on which these Romans tramped changed, followed by the Gauls, the Germans, the Slavs and a lot of other wonderful people of the ancient traditional world.

Gradually, this living breathing space became so rigidly studied and museified that, eventually, a descriptive (descriptive) doublet emerged. By and large, it is no longer important whether a person has been to the Pamirs or has only seen a map of the Pamirs, because, in fact, he or she can simply retell all the relevant (from the point of view of modernity) information that

a traveler can collect, and even more, just by looking at a map of the Pamirs.

This descriptive attitude to space, the idea that precise knowledge of a scheme or a museum double is *identical to* knowledge of the space itself, to being in this space, led to a very revealing phenomenon: a *spatial double of nature* emerged, which, in fact, was at first a rather clumsy system of countless maps. The Mapa Mundi, which began to be drawn at the time of the great geo-graphic discoveries, consolidated the modern paradigm of space.

Cloning space: subject and extension

Gradually, from this rather clumsy, still technologically clumsy model, we began to move to more perfect imitations, moulages of space, and finally to *cloning of space* in a virtual version.

Here a very important process began: *together with space, nature began to be cloned and virtualized.* Since nature and space for the modern man are decorations and are perceived as decorations, hence Descartes' dualism: sujet et l'entendre, i.e. the rationally thinking subject and the extension in front of him, and everything else is absent. This is a clear example of the orthogonalization of the modern man's relation to space. Before, in the premodern, there was neither such a subject nor such an extension, but there were many other things, and very interesting. Now there are only two left: the reasoning subject and the extension in front of it. That's it. There are no nymphs, no fauns, no spirits, no dead men, no drunken worlds of elusive meaning, no

chasing satyrs like naiads, nothing. Just the unsub and the subject. It's a surprisingly boring picture.

In this situation, nature and space are a setting, first they are perceived as a setting, then they are identified with the setting, and then there is an interesting moment: when the setting and space, that is, the scheme and the reality that the scheme is meant to describe, become related, that is, roughly comparable and interchangeable, the idea of *modeling space* arises. Then we move to a new space or *post-space,* i.e. postmodernity.

First, the living space was dried to the level of the decoration, and a herbarium was created from a living leaf. And then a black-magical operation was carried out to revitalize the scenery. If at first a living animal was equated by Lametri, Descartes and Holbach to an apparatus, i.e. a living animal was perceived as an *apparatus*, a machine, then further on *an apparatus and a machine began to be perceived as something living*. Because as an animal is equated with a robot, a robot can be equated with a living being, and hence the proliferation of fantastic stories about animated machines. The theme of animated machines, the drama of the technological Pygmalions of postmodernity, is a typical feature of postmodernity.

In geographical maps, the modernist recognized a certain causal structure of space, which is its strict equivalent, except for those errors, inaccuracies, random misprints, noises, backgrounds, bouts of illness that can affect the cartographer. He was drawing and drawing and then something knocked his hand off. Correcting these errors created, in terms of

of modern cartography, a specific but exact copy of space. And so, on the basis of this exact copy, the elucidation of the mechanical system of space, the idea arose: if we can operate with an exact copy, with virtual space in the same way as with real space, then can we not take the next step - to *predetermine* and *modify* real space, based on virtual space. The architecture of modern cities is, in a way, this plan-based generation of space. It is not by chance that the first speculations about postmodernity emerged among architectural critics.

A screen that doesn't exist

Post-space is a *space that does not exist* from the point of view of modernity (we are not yet talking about whether it *exists* from the point of view of premodernity...) But since the space that *exists* in modernity is only one of the conceptual versions and, moreover, the result of some *paradigmatic operation* on the previous conceptual construction (premodern space), why don't we assume that the post-modern post-space will at some point become the only and universally accepted one? Then the space of modernity, which we consider to be

The "real" will be fully equated with the virtual, that is, it will be modeled with the help of artificial technologies. And not only in computer games, as it already takes place now.

Computer games are still very crude models..... More recently, new advanced technologies have appeared, where a small light emitter, the size of a pinhead, emits rays, acting directly on the lens of the eye, and a computer screen appears in front of the eyes, which is not really there. Not even

It is worth talking about whether it can or cannot be done techno- logically; technologically, in postmodernity, absolutely everything can be done, and at the same time, it is possible to do nothing, since any action or its absence has neither cause nor effect.

Post-space ignores both former spaces - the sacral, cheerful, tempestuous space of the premodern, and the dead, clear, without white spots, Kiplingian skeptical space of the modern. Both cease to exist. Post-space is neither of these, but something third.

In this space, neither the laws of premodern space, i.e., the laws of traveling through the stars and underground, meaningful travel with a host of other beings, both amusing and frightening companions, nor the clear, rigid, cold, rational logic of the geography of the modern world, apply. This post-space is very specific, and it is in it that the proliferation of black miracles takes place. It is not only a condition for the emergence of these black miracles, but it is itself one of these black miracles, and perhaps the most important one, because it is the presence of this post-space that makes the rest of the black miracles possible.

Space without distance

Let's give some definitions of post-space. How does it differ from the previous two models? It knows no distances. None - neither "pre-modern" cheerful, spiral ones, nor modern ones - concrete, measured, harsh and sad. There are simply no distances at all. The journey from New York to Hong Kong, like a post-travel journey, takes place in the pseudo-space of an airplane, which is a kind of network element. It is

resembles the movement of information along an Internet cable, where the airport is a terminal or a server. The space is turned into a kind of virtual circuit.

A person who lives in contemporary New York City may not know what is around the right corner of his house, he may never visit the closest areas of the garden or the courtyard. He may have completely unexpected creatures there, he may be afraid of someone in the corner of his own apartment, but nevertheless travel the world and feel at home in Hong Kong, Tel Aviv or Moscow.

This space is basically a space without distances or with such bizarre distances, where a visit to one's own kitchen can be a real adventure, perhaps a nightmare. This is the basis of many horror movie scenarios, where one is frightened not by the unknown, not by traveling somewhere exotic, but by what begins to happen in one's home. Stephen King has a lot of such plots: fear of toilets, sinks, pipes, batteries, with which more and more terrible visions and suspicions are connected, and at the same time free movement all over the world - Rio de Janeiro, airplanes, terminals, a business suitcase, and when a person comes to his home, he is overcome by a wild terror of the unknown, which is going on behind the tiles.....

A man of Tradition, of course, knew his home perfectly, knew his sheep, would never confuse his own pig with another's, knew every single herb, even recognized even birds or mosquitoes somehow correctly: it was ours flying, it was someone else's - something was wrong, there would be frost, turnips would not grow. Super life... But here a man doesn't even know what he has in his car-

There's a mane lying there. He will plunge his hand into it and pull it away in horror.
this is where *it* ended up!

In the network space, terminals are clearly distinguishable, but what is *between* these terminals is not, as it were, and the unexpected begins nearby.... A person can understand the economy of the most distant country, know the Senegalese language and still be intimidated in three walls, run away from neighbors and get lost in the stairwell.

Non-local space and "tripping"

Post-space does not know locality. Locality is a property of modernist space. Post-space, which knows no locality, partly resembles prespace, i.e. premodern, holistic space. Here, just as in the space of Tradition, some elements of space are not rigidly structurally connected with the close ones, but may well be connected with the distant ones. It is a space of suspicion based on an almost schizophrenic guessing of the connection between unrelated particles.

The space of Tradition is non-local, and everything in it is connected, but it is *connected according to the logic of* the *fundamental myth of* which it is a part and in which it is constantly reactualized. In postmodernity, on the other hand, everything is *incoherently connected* according to the logic of a disturbed consciousness. This is the schizo-phrenic conspiracy described in Burroughs's narcotic prose, for example in Naked Breakfast. The addict realizes himself as a secret agent involved in a complex and ambiguous world full of non-random coincidences, incomprehensible risks and dangers. In this world, stepping out of the metro station in his city one can find oneself in the souk of Tunisia and realize that you are there with an important secret-

The drug "trip," literally "journey," actualizes post-space - the immobility or movement of the body in space parallels the wanderings of the addict's consciousness. The drug "trip", literally "journey", actualizes post-space - immobility or movement of the body in space runs parallel to the wanderings of the addict's consciousness, sometimes meeting and then separating again. At the same time, the drug addict does not leave the feeling that
"something's not right here..."

In Tradition, too, many things begin with the suspicion that "something is wrong here," but in the end, the scenario of traditional cognition of space necessarily leads one to the fundamental discovery of what it was and what it was for (the telos we have been talking about). But the space of the postmodern sub-view, based on the intuitive but painful schizophrenic interconnection of disparate elements and disparate random bursts of this space, leads nowhere and nowhere, it lasts and lasts, only pulls more and more knots around the neck. Since this space is not ordered by myth.

Internautics

A typical example of traveling through post-space is internautics. It is walking, floating on the Internet, where people click on random links, flit endlessly between the exchange rate, the weather, porn site or thrash sensation, and all these things, unrelated to each other in any way, are nevertheless linked by the chaotic existences of the user or the arbitrariness of the search engine. They are connected by chance, they are connected meaninglessly, their connection does not inform or testify to anything. A person getting up from the computer after such a

The session does not make him richer intellectually, he cannot even retell what he did: on the one hand, he is ashamed to say it, on the other hand, even if he wants to, he cannot say it....

All these elements of internautics are "next to each other", they are completely non-local, the very process of moving attention from one banner to another, from one link to another creates the feeling that these things are next to each other. This really constitutes a new schizophrenic structure of space, where there is some absolutely clear connection between a porn site, the news that Michael Jackson's nose fell off and the political news of the presidential election... What is it? What is it? A person who pokes at buttons while surfing the Internet doesn't think about it, he can't understand it. But there is clearly a connection. And if he visits one or another topos of international science day after day, he gets a stable conjugation, which then starts to be played out in TV spots: for example, in the election campaigns of various political figures.... Gradually, such images merge and a new topography emerges, and people gradually begin to orient themselves in this complex and meaningless combination of non-locality, based on random twists and turns of stupidity, which acquires the character of totalitarian fashion. In blogs, such as Live Journal, this becomes a systematized normative pattern.

Trap tops

The next quality: the space of postmodernity knows no borders. It is the space of the One World, the One World. This space is not territorial, it is networked, and this is perhaps the most important thing.

The network principle is that *objects* are *chaos-*

In the post-space, our attention is everywhere and at the same time nowhere..... Moreover, what attracts our attention is precisely what possesses the space allotted to it. *Attention becomes a projection from space* and vice versa: we are attracted in space only by what somehow affects our attention. Accordingly, we do not cognize the structure of space, but play an endless game of atomized topoi, which we select, grasp, throw away, then new ones appear again, and we take them again and throw them away again... But the topoi of this post-space, in turn, begin to play with us, periodically turning (artificially or naturally) any phenomenon we contemplate into a *trap for* our attention, a kind of vampiric hole that wants to grab at least a little from us:
"stop looking!", "look at this!", "have you seen this?!", "get it? Don't get it, keep looking!".

Advertising as the absolute of utopia

The topoi of attention are arranged in such a way that *they lead nowhere*, but our attention is constantly captured, this is the great work of advertising. Only very archaic (non-postmodern) people buy "that powder" that "we are coming to you", Tide. A normal postmodern person does not buy Tide, because he erases everything he needs by the fact of its contemplation. He has understood everything long ago, and he has a different relationship with Tide, *a post-relationship*. He begins to guess that maybe this powder does not exist at all, that it is not sold anywhere, but the very fact that this person is constantly going from screen to screen, from one apartment to another, aggressively imposing something, is a basic network impulse of post-space, one of those to which today's world is reduced.

of the day, all of life. People are watching to see where he goes, who else will open for him, whether the next housewife will be wearing curlers... The shaggy energy, bursting through, energizes as if from a network. It turns into an energetic advertising quest, and everyone forgets about washing, about everything in the world, they walk unwashed, dirty, Tide and its priests emit sharp rays from which there is no escape - our attention is captured, conquered. But in postmodernity, everything is for a moment, including ourselves. Postmodern man is instantaneous.

At a certain stage of postmodernity's introduction, the very economic underpinnings of the proliferation of post-space images are lost. Advertising begins to advertise: "Watch this week" - a huge poster, you look at it, then you think: "What is there to watch? And eventually you see, "Watch this week - there will be an ad in this spot about what to watch next week...". In this way, there are not just topoi, but pictures that do not represent anything, faces that tell us nothing about their owners.

Postmodern space is "utopia" in the etymological sense. Utopia is something that does not exist, that has no place (u-topos: u - no, topos - "place" in Greek). It is no place.

Premodern: ecstatic chorus

We should take a closer look at two terms: topos and choros. Choros is a Greek word that means
"place", "space", but also has the meaning of "re-movement" and "interval", i.e. *it* is a *place with included errors, distinctions, structures,* etc. There are many very different connotations here. It is the union of different objects in the same space and at the same time

saturation, busyness, fullness. Choros is *non-empty space*. It is the terrain together with houses, chickens, trees, wells, rams, it is everything together and at the same time together with what is *between the* bird, the well, the bucket, the broom, the pig. The interval is necessarily included in the concept of choros.

The premodern operates precisely with chorus, which is sacred space. And then even a small country, even a small village becomes an empire, and the empire becomes a huge village spread across continents. *Big and small are canceled out by the qualitative richness of the chorus*, because if we look closely, at every point of the chorus we can find a huge amount of information, just as when we travel through the vastness of the empire.

Ecstatic chorus is the space of the premodern.

Modern: a skeptical topos

Choros is replaced in the modernist paradigm by the idea of topos, of place. Topos is also a Greek word, but it means "a place for nothing," a place not necessarily filled with something. It is a place that may or may not contain anything. The concept of topos has been the basis of modern models of space representation.

Chorus can be understood as what Aristotle called "natural places", against which Galileo Galilei and other creators of the modern world paradigm fought fundamentally. Chorus is a place with its contents, a qualitative space in which there is always something already known to exist - for example, something that is just yet to come (but in possibility). From the point of view of our understanding of Tradition, what is there in this qualitative space?

There is *joy* in it. It is a space filled with joy that bursts it, an ecstatic explosion of inner dignity and happiness that is contained in every small point. Even the smallest element of the sacred world is always a sacred chorus, a tempestuous chorus. The word "chorus" comes from chorus, both as a place where one sings and as the singers themselves. In fact, it is the *place* that *sings*.

Topos replaces it in the paradigm of modernity. The topos is an emptied chorus, a chorus from which singing has been banished. In the spaces of the topos, we already see only isolated, separate elements, detached from each other, but still possessing a certain hierarchical structure, although not rigidly bound to a place. Intervals fall out of the topos's attention.

For example, there is the topos of the factory. The factory is a topos and another topos, for example, a park near the workers' quarter, where workers go out for a drink and a walk on Sundays or in the small interval between sleep and work. The two topos have different structures. One is dry and sober for work, the other for unhappy idleness. The machines of the factory and the benches and alleys of the park are strictly delineated and restrained. Sacredness can only get there if the worker has a drink (at the factory or on weekends) and everything swims in front of his eyes. Then he will hear the music of objects, but it will probably be more like the cacophony of hell, Stockhausen or industrial than the music of the spheres.

Ecstatic topos

Gradually, the hierarchy of the strict, delineated and lifeless topoi of modernity dissolves and blurs, and a special phenomenon emerges: not ecstatic chorus (with its

The *ecstatic topos represents* the basis of the structure of postmodern space or *post-space*. This ecstatic topos is the basis of the structure of postmodern or post-space.

Post-space consists of a disordered conglomeration of ecstatic topoi. It is a place of ephemeral ecstasy, not permanent but transient. Here, for example, is an announcement in the subway: if you want to fall in love, call 555-66-77.... This ad belongs to the ecstatic topos. The postmodern man has no strength to fall in love, he does not fall in love, he has nothing left in his soul, he has been completely exhausted by modernity, he has no emotions, no natural things. It would seem that what is more natural than falling in love, but no, it is not. The skeptical topos of modernity, including psychoanalysis and the proliferation of pornography, also unraveled eros. The mechanics and operators of postmodernity invite us to artificially recreate what has been lost, to provoke the prosthetics of the most elementary (but now inaccessible) movements of the soul: they invite us to call and fall in love.

It is a blatant simulation of the natural urge, which completely runs out in the unisex of postmodernity. Desire, which in modernity was still there (as the most important threat to capitalism, according to the poststructuralists), in postmodernity has already been dissected into individual ecstatic topoi such as the spa, the massage, the subway, the sexologist, the dog, the girlfriend, McDonald's. These individual elements, each unrelated to anything else, quantify, compartmentalize, and subdivide the quality of human desire, not so much provoking it as substituting it. In fact, in this announcement that if you want to fall in love, you have to call

555-66-77 is not just an offer of some dubious erotic services. It is an offer-desire: go *there* - you will want to go there, go *there* - something will stir in you, call there - they will beat something out of you, a cold dog. This is the action of the ecstatic topos. It is not just a place of attraction or the realization of desires; *postmodern man has no desires*. It is not just a fragment of extension (a place for "cultural recreation"). The ecstatic topos is an ambivalent subject-object reality that contains the ghost of desire in itself. It is not we who go there, it goes in us, and "helps us to fall in love". Staying in this topos, we "fall in love," but it dissolves instantly, and we cool down until we meet the next topos, the next announcement.
"buy yourself a sandwich, because you want one"." A new topos helps us to feel hunger. It is a topos where hunger and its satisfaction live at the same time.

The meaning of *the* ecstatic topos - for example, in *the* form of cell phone communication - lies in *the fact of communication itself*. Who is calling whom, if there is grunting and giggling at both ends of the phone, is not at all clear and does not matter. It makes no difference whether you called or were called, whether you got there or not. By the way, people often continue to talk as if nothing had happened, because subjective realities, individualities have already been erased in postmodernity. Therefore, it doesn't matter where you called. Where you called, you called there.

Digression: The New University as a chorus

I get the impression that our best supporters came to us by mistake. Whether they were offering perfume or tea or bringing a parcel, they were mistaken.

or just passed by and got interested, but they all got to the New University and stayed there. Peter the Great brought students from Germany to Moscow University along with the first professors - otherwise there would have been no one to listen to them. The new University, for its part, disseminates and institutionalizes both knowledge and its recipients, playing the role of a kind of ecstatic topos in the spirit of postmodernity. It is true that we teach fun science and often sing, play, dance and rejoice after lectures, or even during them..... So this is closer to chorus... Especially since in some cases several teachers give a lecture in front of the same audience at the same time - as we did together with Golovin, Dzhemal and Mamleyev in one of our classes. Pure goodness...

The black miracle of McDonald's.

The routes of postmodernity consist of ecstatically attractive elements. As Baudrillard said, today it is not people who photograph objects, but objects make people photograph them. This is the property of the ecstatic topos. It is an element of the space around us that causes us to suddenly move something that we still have. The temple of the ecstatic topos is
"McDonald's." This is the post-paradigm of the ecstatic topos. "McDonald's, mind you, is a delight, and for a very short period of time. It pleases, amuses, entertains, and doesn't know what it is - the food there is tasteless, there is no content in McDonald's, no vitamins either, but nevertheless, it is a *postmodern utopia*, a place that doesn't exist. And it is not by chance that a *clown* sits in it, showing that it is an ironic place, a mockery of a place that does not exist.

the idea of a restaurant, food, food, it is a pseudo-sacralization of food, people go there, really, without understanding why, and so there is a kind of miracle..... "McDonald's is also an example of black miracles, because it has no causal or target load.

Breaking down topos hierarchies

In postmodernity, space is completely mixed up. We can no longer distinguish between a place for work and a place for rest, between an office and a restaurant, between a factory and a resort - the hierarchy is destroyed. Everything is imbued with sparks of ephemeral ecstaticism, which flares up in a lifeless space and immediately disappears. In the office, the clerk writes blogs, laughs and surfs porn sites, while at the resort he spends hours on his cell phone with his colleagues, learning the latest news and worrying about the results.

This is the so-called *network ecstasy* or the triumph of the gamer's relationship to the world. In fact, people are constantly *playing games* at work, in restaurants and even at home. Note that our teenagers are no longer just imitating characters from stories and epics. It seems that even offline they are always pressing buttons - Upload, Reload, clicking on links, moving arrows. And how quickly they - unlike the elderly or old people - master the computer, already from the age of five a modern child can easily do with a computer everything that used to be taught in institutes in the fifth year.... And they're five years old, no problem... The computer itself belongs to the topos of postmodernity.

Ecstatic topos and the drugs of fragmentation

Naturally, the topos of postmodernity is most clearly distinguished in drugs. And postmodernity has its own-

drugs. If late modernity, especially in the period of decadence, gravitated towards morphine, which, for better or worse, brought a person into a certain reality, even if it could not be fully explored, as a rule, it was not healthy enough for that, and a person would go away rather quickly, but, nevertheless, some promises of the end of the road are contained in the very structure of the opiate. There is nothing in ecstasy. It's really just an ephemeral quantum of meaningless and gratuitous euphoria. Or LSD. LSD is a whole myth. LSD certainly has a script and a complete geography of a kind of quasi-sacral world. The hippies were, you could say, a kind of "lost traditionalists". But modern drugs, such as ecstasy or methadol, are *drugs of fragmentation*, which knock a person out of a space that is technical, boring and ordinary *into a space of nothing*. Getting high on ecstasy is like going to the "McDonald's or watching commercials. It doesn't call us to anything, leads us nowhere, doesn't change the human structure in any way. This is the ecstatic topos of the new drugs, the drugs of postmodernity. By taking these drugs, a person feels that he or she is "back in place," when in fact he or she has finally parted with any place or any point of passage, even with nostalgia for it.

The man is erased, and the ephemeral topos of the narcotic momentary current lives in *his place*, binding him to nothing, encouraging and pushing him toward nothing.

The Promise of the Radical Subject

In our course on the Radical Subject, we come from a distance, and in this lecture, as in the first one, I will not talk about the Radical Subject for the time being. But what we can

to announce in advance of our next meetings?

The Radical Subject is a phenomenon that we must investigate within the framework of postmodernity. However, this phenomenon itself is not related to postmodernity, but rather to its end (its Infinite End). But it is impossible to speak of the Radical Subject without first studying the specifics of postmodernity and its post-ontology. Without understanding and visualizing the post-space of black miracles, we will certainly never understand what the Radical Subject is, because we are bound to be thwarted by the desire or inertia to see this category within the framework of one of the previous paradigmatic, epistemological, ontological, and philosophical constructions.

That's the only thing I can say for now. It's like the TV show: Stay tuned, and then you'll learn all about the Radical Subject. I promise I'll tell you everything, but not yet. This is an introduction, albeit an extended one. We are getting closer and closer to the subject, but first it is crucial to recognize the conditioning of the postmodern, to recognize the radical paradigm shift in relation to previous systems of language, perception, communication, philosophy.

Today people, first of all Russian people, who I am most interested in, must fundamentally reconsider everything. It is not the first time, we have already revised everything many times, we have a "tradition" of revision, but nevertheless, this time it requires, it seems to me, a special boldness, a special prowess. Modernity is really over. We need to realize this. What is most often imposed on us under the heading of "modernity".

"postmodernism" and "postmodern" are pathetic babble. And that is why we must now understand what real postmodernity is. Without it, we will not understand what is going on around us, nor what is going on within ourselves.

Postmodernity is serious, and it is foolish to pretend that nothing has happened. As we study postmodernity, we will increasingly grasp the New Metaphysics, which paradoxically can only be found at the most critical points of the cycle. And it is impossible to imagine anything more critical than postmodernity.

ANSWERS TO QUESTIONS

Question: How does your analysis differ fundamentally from that described by Baudrillard in "The Terror of the Non-Deterministic Code"?

Dugin: It is not fundamentally different. Baudrillard describes the same phenomenon that I am talking about, maybe from a slightly different angle. Baudrillard is one of those who actually says some really good things about postmodernity that can be brought in as relevant evidence.

Q: Do you think that making Abramovich pay the subsoil tax is a black miracle?

Dugin: Yeah... Right. Right. It's impossible, yes.

Question: What about the postmodern dystopia, this black miracle? Isn't this post-space just a prelude to Finis Mundi, the End of the World?

Dugin: Of course it is. I did not use such comparisons knowingly, in order to stay within the framework of philosophical discourse, but postmodernity is the age of Antichrist in its most developed state, it is obvious.

Question: What creates paradigms or how are they formed?

Dugin: This is a good question. Indeed, paradigms are not created by anyone, they are some absolute thing that distributes the roles and qualitative content of being, subj-

The paradigms are more than, say, thinking, ideology, religion. That is, paradigms are something more than, say, thinking, ideology, religion. Paradigms exist by themselves, and we can make any hypotheses about their nature, because they are deeper than hypotheses.

At one time, I think Deleuze wrote: most authors are interesting for me to study because I approach them from behind, have them and then expound on them, but with Nietzsche it doesn't work that way, because no matter how I approach, no matter what work I start reading, he is always behind. Paradigms are something that always comes from behind. Always. No one creates a paradigm, it is the paradigm that creates everyone.

Question: How do you understand predestination, design and providence to relate to each other?

Dugin: I would not separate these things. In principle, the Providence of God refers more to the purpose. For Providence it is important for something to happen, not to create reasons for it, it will happen even if there are no reasons, so Providence often works miraculously, and fate, fatum, ananke, destiny can be considered both as determinism, i.e. causal predetermination, and as purposefulness - depending on the context.

Question: Which paradigm are you a creature of, the traditional paradigm? Why are you so deeply immersed in the problems of postmodernity? Or are you looking from the outside, above all paradigms, or something else?

Dugin: Something else.

Question: Are black miracles connected with some global changes in the space-time continuum?

Dugin: That's exactly what I was talking about. Of course they are connected. Yes, the space-time continuum of postmodernity,

where the black miracles that happen to us and will happen, believe me, take place, is indeed a different time-space continuum, and different twice: different in relation to the ecstatic chorus and to the non-ecstatic modernist topos.

Question: Should roads be fixed? Does it matter what to animate and conceptualize: a cart, a road, or an airplane?

Dugin: Some kind of poetic question.... I honestly don't quite get it.... To animate... You know, within the premodern paradigm, there is no inanimate cart and inanimate airplane, there just isn't, and you can't "animate" anything, it's not an artificial action, it's like everything is as it is without you and me. In the premodern paradigm, the cart is alive, it breathes, it cries, it grumbles, the stove rides, the pike chats. It's not that anyone made that up, it's just the way it really is. Then, when Galileo Galilei comes, everyone stops talking, the stoves stop driving, the pikes go numb, the cart goes silent..... And now, what can I say?

Question: Alexander Geljevich, I have an idea of a certain traditionalist project, but I don't have the financial and creative potential.

Dugin: That's a witty ... That's it. Thank you.

FOOTNOTES

Sm A.G.Dugin "Metaphysics. Good The Good News."

"Conspiracy, "Philosophy Traditionalism." "Philosophy of Politics," etc.

A more detailed and detailed answer to this fundamental question is given in A.G. Dugin's book "Postphilosophy" and partly in the following chapters.

For more details see. A.G.Dugin "Basics of Geopolitics" and the same "Russian Thing" section "Solar Dogs of Russia"

ENOCH DUPLICATED

"Against the modern world."

I'd ~~like~~ to start this thread with a question that doesn't have a The book "Against modern world" by Mark Sedgewig will soon be published in Russian. Mark Sedgewig's book "Against modern world" will soon be published in Russian. The author himself recently came to Moscow and gave it to me and also told me about his future plans. After reading this book, I can probably say that it is the best book on traditionalism that I have ever read.

What is Against modern world and what is its basic concept? It is a brief history of traditionalism in the twentieth century, where the author draws, in my opinion, a very unexpected *conclusion.*

He begins by noting that the traditionalist movement is one of the *most influential intellectual phenomena of* the *twentieth century*. The straightforward initiatives of traditional-

In the twentieth century, regionalists were generally unsuccessful, and the tasks they set for themselves (Guénon on the education of the traditional elite of the West; Evola on the creation and revival of a new "medieval empire"; Schuon - to permeate Western society with a secret network of "mariamia" - pseudo-Sufi orders of Alawite origin, complete with Indian nude dancing and exotic rituals ecologically decorated by Schuon himself; Nae Ionescu and Mircea Eliade hoped for the rise to power of Codreanu's "Iron Guard") failed. Political programs *failed*. But *intellectual programs*," writes Mark Sedgewig, "*succeeded in almost all of them*.

He argues that by the end of the twentieth century, traditionalists had fundamentally affectiveized the very paradigm of thinking and were the most influential, demanding, interesting, fascinating, and productive authors in the entire intellectual landscape. The new leftists, humanists, even conservatives of the first half of the twentieth century have disappeared, no one reads them anymore. But Evola's books are on every intellectual shelf in European stores and are gradually making their way to America, where the Evola boom is beginning. The twentieth century grinded down intellectually everything *except the traditionalists*, because they were so ultra-marginal, strange and atypical authors and personalities that it seemed completely unnecessary to criticize them or simply to know about them; therefore, nobody read them. And then came the moment *when everything was known except them*.

Modern intellectualism is such that what is learned immediately ceases to be interesting. By the way, it is worth remembering Nietzsche, who laughed at the phrase "Know thyself. As soon as we know something, we need to know it.

eats, Nietzsche astutely observed and wondered: are we so fed up with ourselves that we are ready to "know ourselves and cast ourselves aside"?

The twentieth century had learned everything but traditionalism and, consequently, traditionalism, by itself and against all odds, came to the center of attention at some point. It was the only thing that remained unrecognized, undeciphered, and uncomprehended, and therefore its influence grew throughout the twentieth century, and by the beginning of the twenty-first century it had become one of the main things in the intellectual life of the modern world.

And Mark Sedgewig proves this by referring to the experience of Russia among other things, citing various biographical details related to us. I think this is convincing. Sedgwick himself is a balanced man, unprejudiced, not biased, living in Cairo, an Englishman by birth, a professor, an academic scientist.

Traditionalism vs Tradition

The second aspect of Mark Sedgewig's Against modern world that particularly interested me was his assertion that traditionalism and Tradition are *different things*. At the beginning of his book, he explains in which environment and how traditionalism was formed.

Isabelle Eberhardt (Russian by origin - "Timofeyevskaya" by her father) was one of the first in Europe to embrace Islam. She moreover received initiation into Sufism of the Kadiriyya and Rahmaniyya currents from an Algerian woman, Sheikh Zeinab bint Mohammed ibn Kassim. She moved to Algeria from Switzerland where she was brought up. She drank terribly, smoked hashish, dressed up in men's clothes and slept around

with everyone. She did not leave these habits even after adopting Islam and becoming a Sufi. She died very young in a flood at the age of 27, but before her death she had already lost all her teeth, suffered from malaria and probably syphilis. Thus began European Sufism and, by extension, traditionalism. Sedgewig, in his book about Isabelle Eberhardt, embarrassingly asks how traditional Algerian Muslims felt about such a female "Sufi," since her lifestyle not only did not even remotely resemble sharia, but shocked even the freedom-loving French colony. Apparently, Sedgwig modestly writes, another female Sufi, Zeinab bint Mohammed ibn Qassim, daughter of a major Algerian Sufi sheikh who initiated Isabelle into the order, knew many of the secrets of the human heart and had the keys to it.

Almost at the same time, interest in Sufism was taken up by the equally extravagant, penniless and reckless Swedish anarchist, animal rights activist and feminist artist Ivan (Johann Gustav) Ageli, who saw Ibn Arabi in a dream, converted to Islam in Cairo, managed to obtain a Sufi investiture and became, later, an initiate of Guénon himself. Ageli died in Spain, hit by a train as he was (apparently drunk) prancing along the railroad tracks. Consider this: the founder of European Islam was a hard-drinking post-impressionist Zionist painter who often depicted nudes (in Islam, where not only alcohol and nudes are strictly forbidden, but painting itself is considered "haram" - impure and unacceptable). The very fact that such an ingenious and very charming character is the inspiration for modern European traditionalism is not only forbidden, but also for nudes.

is very revealing.

The third European Sufi was a wild man - Rudolf Glauer, better known as the founder of the legendary Thule Society, Baron von Sebbotendorf. He was initiated into the Turkish Sufi order of the Bektashi. Having financed the founding of the National Socialist German Workers' Party in Bavaria, von Sebbotendorf, a pagan, ariosophist and racist, returned again to Turkey, where he drowned on the day World War II ended in the Bosphorus Strait.

Sedgewig goes on to say that Guénon apparently did not know much Arabic, and that he was initiated into this milieu in between some picturesque post-impressionist libations or the erotic nude dances of Guénon's friend Valentine de Saint-Poin, a futurist ballerina who used "a lot of incense to create a sacred atmosphere" (as the newspapers wrote at the time) in her shocking nude performances. However, Guénon fundamentally valued this initiatory communion because he had seriously changed. In particular, Sedgewig says that before that, Guénon had been a very peculiar person, suffering from a mild form of paranoia. All his life he was afraid of being spoiled and suspected even the Thomist Catholics of doing so. At one seminar.

"At the Politica Hermetica at the Sorbonne, I listened to a paper that convincingly argued that Guénon suffered from "paranoia" and persecution mania in its clinical form.

Interestingly, Guénon ended the last day of the Islamic fasting month of Ramadan, usually with a cup of coffee and a cigarette. In other words, *traditionalism is not Tradition*.

Sedgewig goes on to write that Tradition (as represented by the classical-

Traditionalism was not accepted in principle by Islam or the Catholic Church; the whole Islamic world "saw to hell" Guénon with his extravagant hypotheses, Hinduism and "Freemasonry". The Catholic Church, on the other hand, perceived traditionalism simply as occultist extravagant tricks. So, traditionalism is something completely *different from* Tradition. And in India or China, despite their Hindu and Taoist "initiations", no one has ever heard of these people. If we remember how another traditionalist, Ananda Coomaraswamy, switched wives with Crowley (for magical purposes and to impose on Crowley the economic burden of maintaining and promoting his wife and pretentious artist in art circles), the picture becomes quite grotesque....

If we extrapolate Sedgewig's remarks, which are generally sympathetic to traditionalism, to the present situation, we can draw a very important conclusion. But not the one that Guénon himself makes in his chapter on "Tradition and Traditionalism" in The Realms of Quantities and Signs of Time, assuming that traditionalists are only those who only intend to reach Tradition, but whether they will reach it is not guaranteed. I propose to look at things in the exact opposite way. *Traditionalism is more interesting and important than Tradition*. Let me explain what is meant by this.

Tradition, traditionalism and coldness

What is Tradition in today's world? What is Islamic tradition, Catholic tradition, even our tradition? In fact, it is a phenomenon that is rapidly cooling down. It is a phenomenon that does not understand itself very well. Catholics have absolutely no understanding of Christianity, modern Christianity.

It is not the essence of Islam that interests Muslims, but other issues, such as its propaganda, its establishment, and the creation of political projects related to it.

And most importantly, *Tradition has absolutely no understanding of its opposite, i.e., the modern world*. What the representatives of Tradition write about the modern world is almost always nonsense that offends taste and intellectual dignity. Tradition, as it cools down, does not understand itself or the coldness - the modern world - that is the cause of its cooling down. *Modern*
- is cold. And modernity is much more witty and coherent than Tradition. It is certainly more adequate.

What does modernism do? It *mocks* what has not yet cooled down. Modernity is a process of ironically exhausting Tradition, of cooling it down. It does this persistently and consistently, trying to kill everything that moves, but it certainly has its own agenda,
does not have. Modernity is a process of negation of Tradition, its overturning(1).

Traditionalism in such conditions *is* not Tradition, because it *understands* perfectly well *what* Tradition *is*, much better than Tradition itself, a thousand times better, and it also understands perfectly well *what modernity is*, which realizes itself with great difficulty and problems, while Tradition does not understand it at all.

It's easy for Modern to attack Tradition. That's where he's strong. He says, "God created Adam, you say. How could He not! What about the monkey?" He is pleased with himself and everything (though secretly he is sick of himself), he watches TV. But when modernity begins to make sense of itself, it has nothing to-

It's not working out, everything is falling out of his hands, and he says something doesn't add up, but maybe it's the right thing to do, maybe we should limit ourselves to some minimal rational cycles....

Unlike both Tradition and modernity, traditionalism understands *both* perfectly, perfectly (as Guénon shows). Traditionalism is perfectly aware of the *structure of* any tradition that falls within its sphere of attention. It has developed an excellent historical, methodological, terminological and logical apparatus for this purpose, a kind of "meta-language" in which it is quite easy to correctly describe in general terms the various types of traditional society. And at the same time, traditionalism perfectly understands modernity, because it

- his product.

Traditionalism is born out of coldness, realized as absolute coldness. Traditionalism is not a remnant of Tradition. Suffice it here to look at the morals and manners of the founders of the traditionalist movement in Europe. They were men of modernity, but a modernity so "progressive" that they recognized - unlike the moderate modernists - its true hidden essence, the secret of its coldness. And when they recognized it, they were *truly* horrified.

Traditionalism is born out of cold, out of modernity, out of a cup of coffee and a cigarette, out of epatage, out of a nervous breakdown, out of an aesthetic stroke snatched from a hard dream. For him, a traditionalist, the Orient is exotic, it is a salon, it is trousers, a dusty and dirty corduroy jacket and a red belt with a dagger (this is how Aguely walked in Sweden), the white chlamydes that Chouon wore in Switzerland, swaying to the beat of his own voice.

humming, mumbling. These are images of the "mysterious Levant", images from Montesquieu's Persian Letters, the exoticism of travel. But traditionalism is born from the pure naked cold of modernity, from the "nothingness" of the modern world. And it does not coincide at all with Tradition.

When the traditionalist comes into contact with Tradition, he feels that it is a little warmer here than in the cold from which he came. But what the traditionalist seeks is something else: *real heat*. And he does not find it in Tradition, just as the cooling Tradition does not recognize itself in the maddened, fiery traditionalism.

A slightly different flame

Dom Perneti (an Illuminati from Avignon), one of the catalogers in the Hermetic tradition, has in his book "Dictionnaire Mytho-Hermetique" describes several ways of obtaining the so-called "philosophical fire".

The first way is that the substance from which philosophical fire is to be obtained is thrown into red-hot lava, and then it is ignited. The second way is that the substance is thrown into absolute cold, and then a *flame is born from within*. Dom Perneti clarifies: it is a slightly *different* flame.

Traditionalism is a "somewhat different flame" from the smoldering, crumbling, entropic, residual pulsation of modern Tradition.

If we compare these two fundamental things, we come to the paradoxical conclusion that traditionalism is somehow related to postmodernism. It's not really-

It is a premodernity of Tradition, but it is not modernity either, because it denies modernity from all sides, and in the most radical and absolute way. So where can we put traditionalism in this case?

Traditionalism and postmodernity

If we think carefully about this picture that Sedgewig describes, we see that it resembles postmodernity. And from this very subtle remark, thanks to this - I agree, somewhat unexpected - philosophical analysis, we can conclude that you and I, colleagues, have fundamentally won. As Parvulesco would say, "irrevocably".

This leads directly to the problematics of the *new metaphysics*, to which my previous lectures were partly devoted, in particular "The Radical Subject and its Double", my small article in the Literaturnaya Gazeta newspaper
"A New Program of Philosophy" (published in the Appendix to these lectures) and the unpublished book
"The Templars of the Other. I do not intend to publish the latter, although its content is at the heart of the intellectual work I have been doing all my life.

All of this, however, requires a more thorough and detailed presentation (2).

Old Believers as traditionalists

So, that was a little preface to the topic of Enoch Omnibus.

Enoch the Omnicidal. How powerful and self-sufficient this phrase is! Where did I find Enoch the Omnified? I read about him in one of the flowerbeds of the runner's consensus, an anonymous collection of true Orthodox Christians, old believer travelers. My burning and increasing love for the Old Believers has, indeed, a fundamental justification, because the Old Believers, especially the Besopovtsy, especially the extreme Besopovtsy, are the real Russian traditionalists. The position of the extreme Old Believers is the position of the traditionalists, especially the non-Netovites and runners.

Not by choice, but they find themselves *on the other side of Tradition*. "For us there is only Tradition, but now there is no Tradition," the runners say. - And in a world without Tradition (read, modernity) we will not go for *anything!*".

And then they have nothing left. They have nowhere to live, nowhere to breathe, nowhere to eat, nowhere to go, but that is their choice. They will never go to a place that provides shelter, food and documents. They don't go to the more conformist ones
to their "colleagues" in the concordats, not to mention the Nikonians. They do not see tradition there. There is no tradition for them. Heat for them is cold. Only Tradition in its pure and undistorted, in its fiery form is hot. And *if it is not hot, it is cold*. For them, the difference between Nikonian compromise and pure atheistic Darwinism is strictly zero. They are radical Christians, Christan-Maximalists, they want everything.

They realize that the Tradition is cooling off. "This is not Tradition," they say. A cooling Tradition is not Tradition. But neither is the modern world in its purest edition.

neither, of course, do they recognize it. That is why they find themselves in "no place", in "no place". Runners have no place, they run away, they run "from", they do not run "to". They have no place. Their Belovodie, which they describe, does not exist, the path to it breaks off somewhere beyond the Urals, in the Altai Mountains. They whisper about the localization of this "no place": "you will go to the hidden man Dormidontych, stop at his place, and from him the diamond sea starts, along which the underground paths lead to the Oponya kingdom, and there to Belovodya".

No place like common place

Recognizing the "runners" and extreme Old Believers as true bearers of radical metaphysical traditionalism, who reject the entropic Tradition as a non-tradition, in fact, identifying it with modernity, let us look at how today's "postmodernity" is finally crushing both the exhausted Tradition (today it is no longer possible to listen to its reconciliatory absurdities) and, at the same time, this yesterday's triumphalist modernity, how today's "postmodernity" is finally crushing both the exhausted Tradition (today it is no longer possible to listen to its conciliatory absurdities) and, at the same time, this yesterday's triumphant modernity, we will find that the "no place" of the "runners" is becoming a "com- mon place" - a common place. And if we correctly identify the banal discourse we see around us today, if we choose the right key to it, we will see that in postmodernity there has been a striking superimposition of two polar phenomena - radical traditionalism and extreme modernism. At the same time, by its internal logic, the "warm" compromise and the reason for its cooling disappeared. The ultra-radical fire of faith comes face to face with the cosmic ice of skepticism. Postmodernity is a meeting place. We can

partly say that we have achieved our goals.

"About the current mountain time."

The traditionalism of the extreme Old Believers lies in their concentration on comprehending the nightmare that reigns around them. This nightmare permeates everything for them. And when in some polemic an extreme runner was asked why he was always "talking about the Antichrist and the Antichrist", when there are other topics, he was confused and said: "Actually, our whole faith is about the Antichrist.

These are not simple words, and they should not be taken trivially. Runners do not believe in the Antichrist, they believe in God, but their faith shows them unequivocally that the Antichrist is not a metaphor or something in the future, it is *here and now*. They give their surroundings a completely unambiguous diagnosis, and without this diagnosis their spirituality, their existence, their breathing and their being are meaningless. If the world around them is not the world of the Antichrist, then they do not exist and the world does not exist. They recognize modernity as Nietzsche recognized it, that is, as the realm of European nihilism.

"God dies and the church goes to heaven," as the Netovites say. And there is nothing left but the Antichrist.

A characteristic title of one of the texts about the Antichrist from the Runner's Flower Book is: "A Book Speaking about the Antichrist and the present mountainous time. Only the present, "mountainous time" is of real interest to runners. And only in the present, "mountainous time" they know and understand its *essence* better than anyone else. Better than the modernists themselves.

Kof is sneaky

What is the essence of these "mountainous times"? The runners reveal it in simple, everyday situations. Note the position from which the following phrase is written: "Loving parthenos singing, the Nikonians have abolished Christ. Today's singing is abominable to God". This is about church singing. This is not an explanation, not a criticism, not my own opinion, but a fundamental metaphysical apocalyptic statement - "singing is wickedly abominable God!" That's it.

And here is another excerpt from the book of a certain Nazarius. In chapter 20, on page 5, he writes: "If anyone from the Orthodox Christians dares to drink tea, he will despair God Himself. Let him be threefold anathema. But if anyone from the Orthodox Christians dares to drink coffee, in that person there will be an *evil coffee*. And he will not have the grace of God and will fall away. Tenfold anathema." The little-known Nazarene cuts to the heart. This is the right understanding of what is going on in the world. We do not know anything more about Nazarius' book or about Nazarius himself. Perhaps it was an extremely important book in its entirety (and not in excerpts). Perhaps the most important.

"An important book" and "pork-barrel militia wisdom."

And here is another important book written by the chapel mentor Afanasiy Gerasimovich Murychev, the same one who mentioned elsewhere about the "spiritual fish"(3), arguing with the spiritually understanding (Ananyi Kleonovich Kilin(4)). Garik Osipov once made one of his programs "Transylvania without koit" on Radio-101 about this.

Murychev describes how Enkavedeshnik Safronov, who razed the Dupnik hermitages in 1949, discovered Fr.

Simeon had many such important books. Among them was the book
"Heaven." I think that was the important book that we are missing today.

Quote: "Safronov was horrified to see that Fr. Simeon had such an enormous amount of books. Safronov said, 'Probably no library has so many books'."" (As if we were reading Platonov and not the memoirs of an old ritualist).

"The book "Heaven" had something effect on him that he burned it separately in a fire on the fence and threw the sheets with a stick to make them burn stronger. There was a wonderful manuscript," continues Murychev. - That writer calculated the year of Alexander the Liberator's birth and accession. He added up the numbers of Slavic letters and the result was "Angel of Gentleness. And how he calculated it, I don't remember now. And there were many other interesting things in that book. But the *swine militia wisdom* (italics mine - A.D.) did not value any of it. It all went up in flames. That was the fate of the book "Heaven". The most important book, perhaps.

Look *what* happens in this episode, when Safronov, the bearer of "pig police wisdom", turns over the sheets with a stick. The *last breath of Tradition* becomes *modern* before the eyes of Murychev, who witnesses something unprecedented. This text is postmodern. In my opinion, it is a classic of postmodernism.

And here is another story by Murychev about what other books the Enkavedeshniki found. "They came across a little book by Blessed Jerome, "Commentary on the Prophet Ezekiel". They began to leaf through it and came across chapter 38, in which it is written about Gog and Magog. They said to Dimitian, their mentor: "Do you know who they are - Gog and Magog?

Magog?" He was afraid to tell the truth. He said: "No, I don't know". They said to him: "*This is us - the Gogs and Magogs*" (italics mine - A.D.). They also took him with them.

Conscientious Communists, aren't they?

The third book of Ezra

In the same "Blossom Book", where it was mentioned about the "onion's coffin", in the chapter called "On Enoch and Leviathan", I came across an interpretation of the Third Book of Ezra. This book is considered the third book in our Slavic tradition and the second in the Latin tradition. It is not included in the Old Testament canon of the Septuagint and Vulgate because of passages considered strange. This book is desirable reading.

It was in the Ostrog Bible, that is, it was regarded as canonical for the whole of ancient Muscovite Russia.

So, here is how one of the moments in the Third Book of Ezra was interpreted by an anonymous runner. This interpretation casts an unexpected light on our Eurasian, geopolitical intuitions, that is, it connects our everyday, rational worldview with the paradigmatic depths of faith, with the invisibly lighting up and falling down of the heavens, in a way that is truly awe-inspiring.

This passage from Ezra sounds in Old Slavonic as follows: "But on the fifth day [of creation] the Lord spoke to the seventh part, where the water was gathered, saying, 'Let animals come forth. (That is, "let animals, living souls, come forth from this water." "Living souls" are not necessarily beasts. But not necessarily beasts either.)

"The water is immaterial and soulless, but by God's obedience I commanded the animal creation." (That is, the water did what was required of it).

"From this your marvelous genera proclaim." (That is, from this came the strange creatures - "rodovi").

"And then you [God] preserved two souls. The name of the one was Enoch, and the name of the other was Leviathan. And you separated the one from the other. For the seventh part, where the water was gathered, could not carry them away." (That is, there was no place for the two of them, Enoch and Leviathan, in the water).

"And thou hast given Enoch a single part, which is dried up, the third day that he may dwell therein. (That is, God gave Enoch the dry land, but left Leviathan where He had produced the waters).

"Where are the mountains of a thousand mountains. And to Leviathan thou gavest the seventh part of the wet, and hast kept him that he may be eaten of them which thou wilt, and when thou wilt. (The Synodal translation interprets this to mean that God left Leviathan where he was, to be eaten at some point.)

"Them also thou wilt want, and when thou wilt want them." (The Old Slavonic translation implies that it is not known who will eat them when. This is a very complex construction. There are several translations. Leviathan was left for someone else to feed on for a special time.)

The serpent who is made to "scold him"

Throughout this fragment, the textual analogy *between Enoch and Behemoth*, another fundamental character in the Old Testament, is striking.

We know that in those places in the Bible where Leviathan, the sea serpent, is mentioned - for example, in the Psalter - he is often simply called a serpent. This is the same "*serpent who created him to swear*" (Psalm 103:26). He is usually paired

with the figure of Behemoth.

Here, in particular, is a fragment from the book of Job in the synodal edition

in the translation, where both our characters are mentioned in pairs. "And the Lord answered Job out of the storm, and said, Behold the hippopotamus, which I have made, as I have made thee. And then comes the description of the hippopotamus.

"He eats grass like an ox. His strength is in his loins, and his strength in the muscles of his belly. He turns his tail like a cedar, and the veins of his thighs are intertwined. His feet are like brass pipes, and his bones are like rods of iron." (Job 40:1, 10-19)

And then it suddenly says: "This is the top of God's ways. Only he who made it can draw his sword near to it.

In the Ostrog Bible, the phase "this is the top of God's ways" is "ich is the beginning of the building of the Lord" (5).

And then, too, it is curious: it is not God who can bring a sword to him, but "his angels were created to be chastened".

It is very interesting that "scolding" and "scolding" in Old Slavonic mean at the same time "game", "amusement" and "beating." It is a kind of "cat" verb. This gla- gol thus has the meaning not only of "to attack" but also of "to amuse".

"The serpent and the one who created him cursed."

I used to think that this phrase from the Psalter meant "scold him for being bad" because Satan was incarnated in the serpent so that he could blame it on someone else. But in fact, there is a more subtle meaning here: the *serpent was created to be amused by him*. That is, not only to be beaten from time to time, but also to evoke that specific feeling of dangerous "play".

The two Enochs

Thus, the interpretation of the fundamental logic of the history of the world, assumed by this Runner's "Flower Book", is based on the identity of Enoch the Behemoth with the biblical Enoch, the seventh son of Adam. What does the Runner's "Blossom Book" write on this subject? It suddenly begins to tell the story of the two Enochs!

Enoch the first - before Adam. Enoch the second is after Adam. Enoch the first is Hippo, and Enoch the second is Adam's son.

Enoch the first - "of the seventh part," Enoch the second - the seventh son after Adam. And here the seventh - and there the seventh.

"And God delivered him, and he was not cut off," the Bible says of the end of the days of Enoch, the seventh after Adam.

"And he walked, and he was gone, and they did not find him."

Do you see," our author continues, "Enoch is God's favorite, who was changed from unbelief to faith. And was not found in earthly things. But in heaven there is also the same resistance and other things. That is: but in heaven there is another story.

"If a star falls from heaven," what is the logic here? Why would a star fall? - "and fade away, and pass from faith into unbelief. And from godliness to ungodliness. And this is Enoch, for Enoch is the transfiguration. If he be changed from darkness into light, this is Enoch illuminated. But if he be changed from light into darkness, this is Enoch darkened. And again Enoch is one name and two actions. And two powers, and two morals, and two customs, and two spirits. As Enoch is interpreted in Hebrew and Slovene as "illuminated". (By the way, the latter interpretation is in direct contradiction with the fact that Enoch means "transubstantiation". The etymology of the name "Enoch" is not reliably established; it is usually

attributed to the Hebrew root "Enoch", meaning "to instruct", "to teach", "to enlighten").

It was this text that led me to name ours.

"Enoch is overshadowed" lecture.

What I find most striking here is the correlation with Enoch of the metaphysical, symbolic figure of the Behemoth, a land animal that marks a fundamental constant of mythological history in the Bible. This interpretation suggests the duality of Enoch, but also the duality of Hippo.

The hippopotamus, on the one hand, is a rather grim creature, similar to Leviathan. But on the other hand, it's called "the beginning of the ways of the Lord," that is, a being who lies at the foundation of something, at the beginning. This is obvious if we take into account the identity of Hippo with Enoch. Then it turns out that in this case we are talking about their symbolic mutual relation.

The idea of Enoch's duality reached this rather late Begonian commentator, perhaps due to the
The "Tolkova Paley", or perhaps through some unknown legends, insights of the Old Russian spiritual tradition.

And yet where do such dazzling identifications by the author come from? Surely there must have been a tradition that told of the deeper meaning of these things, of the duality of Enoch, of the fact that there is "Enoch darkened" and there is "Enoch illuminated".

Apparently, the dark side of Hippo determines the presence of this dark side in Enoch as well.

The Book of Enoch and the question of the pre-Adamites

Enoch,-whose identity with Hippo we find in the apocalypse of Ezra,-has written, according to tradition, hitherto

The book, which is considered canonical in the Ethiopian Church, recounts his travels and visions. This book has come down to us in several versions. It is not in Hebrew, but it is in Slavonic.

The Book of Enoch describes the following situation.

"9. On that day (the day of the Lord's wrath - A.D.In that day (the day of the Lord's wrath - A.D.) will be divided "two beasts: the female beast, called Leviatha, to dwell in the abyss of the sea above the springs of waters, and the male beast, called Behemoth, which with its breast occupies the uninhabited wilderness called Dendain ("the land of Naid" - "ba eretz nod"), which is in the east of the garden, where the chosen and righteous dwell, and where my grandfather, the seventh from Adam the first man, whom the Lord of Hosts created, was taken.

Here one suspects whether Enoch-Behemoth and Leviathan - created as living souls on the day before the creation of Adam and the rest of the animals created on the sixth day - do not represent a kind of mythological allegory of two ancient races, called in some traditions, particularly in Islam, *pre-Adamites*. This hypothesis is impossible for us Orthodox people, but from the point of view of the exegetics of traditionalism, abstracted from religious dogmas, it is quite possible to admit it.

This fragment of the Book of Enoch says, "Leviathan and Behemoth will be fed by someone. In another place it is said about Leviathan that, on the contrary, the sons of Ethiopia will be fed, satiated by him. That is *Leviathan is fed*. A

It says here that the sons with their mothers will be "slain". It cannot be excluded that this refers to two races: the *Enochian* race, a land-specific proto-race associated with the symbolism of Behemoth, and the maritime, *Leviathanic* race, a pre-Atlantean, proto-Atlantean race (perhaps described by Lovecraft in the Cthulhu cycle).

The Hippo and the Empire

The description of the Hippopotamus in the book of Job gives the idea that he has feet like copper pipes. This description brings to mind the monsters and colossi of Daniel's vision, which are traditionally interpreted by exegetics - primarily Orthodox exegetics, but also Kabbalistic and Jewish exegetics - as the *four kingdoms*. The concept of the four empires is based on Daniel's vision.

The brass feet of the colossus symbolize the third kingdom or Greek empire of Alexander the Great. In other words, the description of Behemoth and Leviathan is more complex than most members of the cooling Tradition can comprehend.

"There are special hippopotamuses," some Niconian cleric-rationalist will write, "which could really get into the Old Testament to frighten the righteous," and about Leviathan "yes, in those times there were crocodiles, which were fashionable to be mistaken for sea serpents, and it was difficult to catch them, and difficult to pierce their lips..." It's a mishmash of rationalism and

The "cartoon" view of Tradition is precisely what most often constitutes the popular exegetics of our modern Nikonians.

There is a tremendous amount of suspicion and ontological intuitions about both Behemoth and Leviathan.

In particular, one interpretation of these two "beasts" implies that we are talking about two kingdoms. This is the basis of Carl Schmitt's remarkable typology, which I think is the basis of modern geopolitics: the civilization of the land is the civilization of the Behemoth, and the civilization of the sea is the civilization of the Leviathan.

Behemoth and Leviathan in the Talmud and Kabbalah

The origin of the word "hippopotamus" is very curious. It is the plural of the Hebrew word for "hippopotamus".
"behema." "Behemoth" means beast, animal. "Behemoth" means beasts. One (this time a sane) commentator writes: "As it is said not 'eiloha' but 'eilo-khim', i.e. God in the plural, to show the superlative degree, so, perhaps, we should take 'behemoth' instead of 'behema', used to show the excellent power of this phenomenon. In other words, the concept of the "beast" that we encounter in the Apocalypse is linked in a certain way to the figure of the "behemoth".
"behema."

As for the etymology of Leviathan remaining in the water when Behemoth is pulled onto land, it is interpreted to go back to the root "levio," meaning
"to wriggle." So Leviathan comes from the same root as Lilith. I used to think that "Lilith" comes from the word for "night" - "leila", but then a modern Kabbalist corrected me by pointing out that it is actually

In fact, there's a different root here, the one I mentioned. In other words, Leviathan is a sea serpent.

Interestingly, the description of Behemoth and Leviathan in the calisthenic literature gives a number of details. For example, a midrash says that God created two Leviathans at the beginning, one male and one female. This is reminiscent of the male Behemoth we know from the Book of Enoch and, in fact, from Enoch himself. So, in the beginning, God created two Leviathans, male and female, but in order to prevent them from multiplying and destroying the world, he killed the female Leviathan and salted it to serve it to the righteous at the feast of Mashiach after the resurrection.

Leviathan, as described by the Kabbalists, lives in the depths of the sea, and his eyes emit light. When he is hungry, he gets so hot that the waves of the ocean boil. It is said that Leviathan's mouth stinks terribly.

One more curious detail from Midrash: Leviathan is not afraid of anything, and no one is afraid of him, except for a small worm *kilbit*, about which nothing is known except this single mention.

Sunny Enoch

There is much to be learned about Enoch in rabbinic literature. To analyze the figure of Enoch and his symbolism would take a whole lecture. Very little is actually known about him: he lived 365 years and "walked with God". And then he was never seen again. It is believed that he was taken to heaven, like the prophet Elijah, and will return as a witness to the Apocalypse in the end times.

This is the traditional orthodox and Catholic interpretation.

The thing that's going on.

A lot of apocrypha was associated with Enoch. The Book of Enoch, which has already been mentioned, is well known.

He was considered a symbol of "Christian initiation" because, according to one of the apocrypha, he was the only living person to return to paradise after Adam's expulsion from paradise. There are several stories about how he got back there, and most of them are very interesting.

It is usually said that he somehow deceived the flaming Archangel who guarded the entrance to Eden. According to one story, he said that his ancestor Adam had forgotten his sandals under the tree of Eden. And when the Archangel let him in, Enoch did not come back out, although he had promised to.

Another story tells us that he began to climb the wall of paradise, trying to get over it, and he climbed until his nails were bloody, then God took pity on his efforts and gave him a hand on the other side.

The functional meaning of the figure of Enoch is, of course, solar (solar) in nature. Enoch is a solar character, so he does not die, but returns to the place from which everything started. He falls out of the cycle of human destiny, because it is not a human being, but a *solar hero*.

Metatron

Rabbinic literature, as abruptly as our Begon interpreter, mentions that Enoch was *fickle*. Rabbi Abbahu writes suddenly, "Enoch was not at all what many people think. He was fickle, and God simply removed him so that he would not repeat his mistakes, hid him out of sight. And he died of

of the plague."

Here again the *duality of Enoch* is clearly evident. It is also worth remembering the fallen Dennitza.....

There is such a phenomenon as merkaba gnosis. This is one of the trends in Jewish gnosis associated with the ancient school of the prophet Ezekiel. At the center of this doctrine was the contemplation of the Throne of the Lord, as exemplified by Ezekiel. In this tradition there is a direction that viewed Enoch as Metatron. Enoch was envisioned as the supreme Angel, standing before the face of the Throne of the Lord and being in fact the Sar Ha-Ophanim - that is, the Angel or Prince of the Face, the first of the angels. Naturally, this is a solar archetype. In the Merkabah Gnostic context, Enoch is also called Safra Rabba - "the great scribe." He is also interpreted in this tradition as an initiate par excellence. He is the leader of the angels. And who was Dennitza, we also remember. Again - the most subtle and long-lost, which has become peripheral even in the Kabbalistic tradition - the Merkaba-gnosis suddenly flashes up, quite unexpectedly, in our Begon interpreter.

Consequently, if Enoch the darkened is here spoken of, and before that the fallen Denizen, we must remember that as Enoch the illuminated departed from wickedness and chose purity, so Enoch the darkened departed from purity and chose wickedness. In other words, we are talking about
"the fall of the angels." And if the duality of Enoch - the king of angels, the Denite - is interpreted in this very subtle context, Rabbi Abbahu's apprehension of Enoch, as well as his desire to relativize him, may become clear.

Turning to the fragments quoted earlier, we can speculate as to why Hippo is called "the beginning of a building

of the Lord" - "the firstfruits of the Lord's creation". Naturally, the head of the angels was the Lord's first creation.

Geopolitics of the deep

The interchangeability, subtitutiveness of Enoch and Hippo in the most complex metaphysical complex of traditions allows us to draw very far-reaching conclusions. People who carefully study the discipline of geopolitics should understand that the identification of civilizations of land and sea with Leviathan and Behemoth is very deep. It is not just a conventional metaphor. There are no conventional metaphors in traditionalism.

Metaphor is an initiatory reality; if we say that something is like something, we are performing an ontological, essential transference of that which is like it. If it is said that a sorcerer is like a dog - this, being an initiatic metaphor, means that the sorcerer transfers himself to the *dog*, *becomes a dog*. The point is that everything in the world of Tradition and traditionalism has to be paid for. And accordingly, the metaphors that we use to describe, perhaps even modern, pragmatic phenomena, must also be paid for.

I myself have often been troubled by the line of identification of Behemoth with land civilization, and its correspondence to a certain center, core, and pulse of Eurasianism as a certain eschatological doctrine of the triumph of the land. So, the theme of Enoch illuminated - but also Enoch darkened! - gives us a new dimension to the fundamental, eschatological, political, cultural and geopolitical work we are doing.

Where was Behemoth located after the separation from Leviathan? He was located east of Eden, in the desert of Nod, which means the land passages lying east and north of the Euphrates. *Eurasia is the Hippo's rookery.* Here he is located, here he is hidden, here he is present, and that power, that empire, that kingdom which regularly grows up on Eurasian territory is in sacred and subtle alliance *with the spirit of Hippo* and, consequently, with the spirit *of* Enoch. That is why this is the beginning of the ways of the Lord.

Beasts of the fifth day

The story of Leviathan and Behemoth in the Bible is at odds with a strictly creationist context. For most pre-monotheistic and polytheistic traditions, this idea of the creation of the world from two origins - the separation of a single chaos, as seen, for example, in the examples of Tiamat (chaos, in Hebrew tehom) and Kingu (serpent, in Aramaic, of ancient Babylonian mythology - is a natural element of the manifestationist understanding of the origin of the world. But in the Bible the theme of genesis is closely connected with the creative activity of the transcendent Creator. He does not form, does not emanate from Himself, He creates ex nihilo - from nothing. The story of the division of Enoch and Leviathan (or Behemoth and Leviathan) into male and female origins, the protivoposition of dry and wet origins, gives an idea of a different matrix of cosmogenesis. And here again the same pre-Adamite motifs arise: God created Adam, but before that there were other Adams, who emerged in a different *way* - somehow. Not through the act of creation, but through a more complex-

Manifestation procedures.

Assuming that there are non-creationist procedures for the origin of living souls, we can see why we are talking about Behemoth, the "beasts". Not the beasts that were created on the sixth day of creation and to which Adam gave names. These beasts were created as ordinary ens creatum, they are *creationist beasts*. Or perhaps there were beasts (and are they beasts?) not created, but originated, appearing *before* this creationist act of the sixth day. The *beasts of* the *fifth day*.

Were not these "behemoths" the land beasts of the fifth day? And then there were the sea beasts of the fifth day. Also very scary.

Modern historians of religion sometimes often identify Enoch with the Babylonian king Emmeduranki, since the seventh king of the Babylonian solar city had a similar name and symbolism. There are studies on the borrowing of the figure of Enoch from Babylonian tradition, extravagantly woven into the creationist framework of the Old Testament.

A crocodile disturbing us

Much in the description of Leviathan is connected with the interpretation of the figure of the crocodile. The crocodile is in a certain sense *a reduced Leviathan*, but it is not Leviathan that is resolved in the crocodile (and everyone calms down after such a benevolent exegesis *in the* spirit of "Goodnight, little ones"), but on the contrary, the *crocodile* is *resolved in Leviathan*. When we speak of the crocodile, we mean something supposedly clear and obvious. However, the crocodile is a symbol of the Egyptian god Seth, a symbol of darkness, decay, and the universe.

The crocodile is his antipode, the water, oceanic principle. And if we remember the solar symbolism of Enoch, it is clear that the crocodile is his antipode, the water, oceanic principle. He is the serpent whom the Lord created "to scold him". And *speaking about the crocodile, we should not be calm, but anxious*. Because it is resolved in the enigmatic Leviathan and the pre-Adamite, manifestationist reality to which I have alluded.

Cheburashka the demon of the moon

Recently, my colleagues and I were talking about Soviet sacredness. Usually, in a state of stress or deep intoxication, a person opens his or her subconscious, revealing what is inside. And when a Soviet or post-Soviet person
"He usually sings a song about how "the blue carriage is rolling", about crocodile Geno and Cheburashka. These seem to be harmless characters. And indeed: one is wearing a hat, crying, speaking in a kind, husky voice, the other is harmless, looks nothing like anyone, and is pitiful. But in fact, this is a subtle coding of the subconscious by fundamental mythological images in the guise of good-natured characters. The Soviet subconscious is encoded with fundamental bottomless beings.

If the crocodile is resolved in Leviathan, then the image of "Gena the crocodile" changes its meaning. This is how the Leviathan origin - Atlantism - comes to us, along with jeans, the Beatles, the Finnish raincoat and platform boots. And then you look and there's no country. And it started with a harmless "blue wagon rolls by"....

As for Cheburashka, it is not so simple either. It is no coincidence that he is so beloved by the Japanese, whose traditional demonology includes characters such as Pokémon. The Japanese recognized Cheburashka as their own. However, Cheburashka has no exact analogs.

About 15 years ago, I did a special study on the metaphysics of Cheburashka. And I realized that it was about the demon of the moon, whose name is Sherdbarsheatschertatan. The name, of course, doesn't quite sound like it, but there's something to it.

The empty, secular, utterly transparent rationality of (rotten) modernity, the culture of tipsy people over 50, is resolved in fundamentally profound realities that affect our existence here and now, completely unnoticed by our consciousness.

Behemoth and Leviathan: a rendezvous at the End of Time.

When does this terrible couple - Behemoth and Leviathan - appear again? At the end of time, in the Apocalypse of St. John the Evangelist.

This is what is written there about Leviathan, who is clearly interpreted as the Antichrist:

"And I stood upon the sand of the sea, and I saw a beast coming up out of the sea, with seven heads and ten horns: upon his horns were ten diadems, and upon his heads names blasphemous. The beast I saw was like a leopard. His feet were like the feet of a bear, and his mouth like the mouth of a lion; and the dragon gave him his strength, and his throne, and great power. [...] And they worshipped the beast, saying, Who is like this beast, and who can fight with him? And it was given unto him to make war with the saints, and to overcome them; and power was given unto him over every wheel.

and nation and people and language and tribe."

Here, of course, according to all traditional commentators, we are talking about Leviathan, the beast out of the sea. This is the Atlantic reality that is coming upon us in the end times. The description of this beast is curious. It fully reproduces the symbolism of Nebuchadnezzar's prophetic dream, as interpreted by Daniel concerning the fate of nations in the end times. The lion (gold), the bear (silver) and the lynx (copper) are the symbols of the three original kingdoms - Babylonian, Persian and Greek. And the fourth (iron) is the Roman (as interpreted by Hippolytus of Rome). (6)

We see that the sea-beast, the beast from the abyss, Leviathan, which we have already identified as a relative of Lilith and Samael, is here described in combination with the atri- butics of state formations, kingdoms, empires.

Certainly, "The Benevolent Empire", the "empire of good" of which the American neoconservative theorist Robert Kagan speaks, is in historical interpretation the embodiment, the fixation of this very leviathanic reality. But if everything in the Apocalypse were to end with this, we could breathe a sigh of relief and say: "Here, indeed - a terrible thing - Leviathan is coming at us. We remember that he was prepared as a dish for the righteous, and the victory over Leviathan on the part of the transcendent is inscribed in world history, especially since Enoch appears here in the Apocalypse as a witness of the Apocalypse who comes again into the world to denounce, together with Elijah the Prophet, the Antichrist and his power.

But here we are talking about the *two beasts of* which we have spoken before. And in the end times (symmetrically with the pictures of the

The first time they *appeared before* the creation of Adam, and at the very last moment we *see Enoch again as a witness* who, together with Elijah, *comes to judge*, to denounce the Antichrist and to accept death. The first time they appeared before the creation of Adam, and at the very last moment we see Enoch again as a witness who, together with Elijah, comes to judge, denounce the Antichrist and accept death by him.

The whole problem of our lecture becomes particularly acute if we turn to another passage from the Apocalypse:

"And I saw another beast coming out of the earth; he had two horns like lambs and spoke like a dragon. He acted before him with all the power of the first beast, and made all the earth and those who dwelt therein worship the first beast, whose deadly wound was healed." Among other things, he puts on everyone "a mark on their right hand or on their foreheads, so that no one may buy or sell except the one who has the mark, or the name of the beast, or the number of his name. Here is wisdom. He who has a mind, count the number of the beast," referring to the beast of the earth, "for it is the number of man; his number is six hundred and sixty-six. In this paradoxical eschatological moment, the two beasts, "behemoth" - "behemoth," again come to the fore, and the picture becomes even more ominous. If Behemoth, being "the beginning of the way of the Lord", is this enlightened Enoch, the solar beginning of Tradition, the possibility of eternal initiation, even when initiation is forbidden, as evidenced by Enoch's return to paradise by means of cunning and special diligence, then here we see the *dark side of Behemoth*. And if the identity, or at least some connection, association of Enoch with Hippo is true, then perhaps here lies the *mystery of Enoch* the *darkened, to* which we *can* see the *dark side of Hippo*.

hints the runner-up author.

Three apostasies

Admittedly, it is difficult to draw any further conclusions, since the situation has reached a certain critical metaphysical and intellectual point. Of course, for the Old Rites there is no problem here. They say: we know *three apostasies*.

First, the apostasy of Rome, when the West fell away from Byzantium, crowned the pseudo-emperor Charlemagne, until finally the Pope himself became the Antichrist (and heretic Catholics eat beavers during Lent). They retreated, and history, in fact, ended in that part of the world, where only Leviathan remained.

The second stage," say the Old Believers, "was the fall of the Greeks themselves, the collapse of Byzantium as retribution for the abominable Florentine *union* with the Catholics (products of the first apostasy). The second stage also includes the fall of the Ukrainian Uniates (for which their Russian and Orthodox Ukrainians hated them).

And finally, the third apostasy for the Old Believers was the *Nikonian reforms*, the Council of 1666-1667, when the Moscow kingdom, which had been a pillar of salvation, "Enoch illuminated", a witness and the last bastion of faith and truth, fell in the face of the "Nikonian Uniates" and those who went in the same direction. And that is when the Russian statehood, Holy Russia turned into Enoch darkened, who became a "false prophet".

The false prophet appeals to the Antichrist as a *model*, he attracts eyes and hearts to the Antichrist, he offers to bow down to him. He is certainly a very bad creature, this beast from the earth, but still a *little better* than the beast from the sea, because he is constantly emphasizing

It appears that the false prophet does not act on his own, but on behalf of some oceanic, leviathanic entity. He *leads the nations of the earth to the beast of* the *sea*. Although I might say he's *bad enough* for that. And he is certainly bad, because he fulfills a negative function, but the source of evil is still there, in the West, in the Atlantic abysses of the ocean, which is bubbling with Leviathan's passion.

This explains a lot, because in this case we can say that some Atlantist aspects of the Russian statehood, which we see in the Romano-Germanic period, or in the period of the 80-90s of the XX century, were the fulfillment of this anti-Christian task and the position of the seal of iniquity on Russia's chelo.

Old Believers, especially runners, believed that the seal of the Antichrist was the Russian passport and the symbol of the double-headed eagle.

The double-headed eagle, by the way, can be considered in its demonic aspect. The image of the double-headed eagle goes back to the Kabbalistic original bird Zis, which appeared, according to one of the legends, together with Leviathan and Behemoth, and was the same mysterious and gloomy manifestation. The Old Believers considered the double-headed eagle as a sign of the
"dark Behemoth," and, respectively, *Enoch* the darkened and the beast out of the earth.

Thinking non-dual

Now let us try to summarize what has been said. Eurasianism as an approach is, of course, both eschatological and geopolitical at the same time. We are talking about the mission of the con- tinent, the mission of the land, the mission of the earth. And if we compare this mission of the earth with the identity of Hippo and Enoch, then

we can say that this is the solar mission and this is the "*beginning of the ways of the Lord*", the fundamental manifestationist reality that precedes the creation of Adam and the other creationist beasts, the reality that we defend, the spirit that we defend is a spirit that is rooted in a unique, amazing, sometimes unexplored history, it is the spirit of Enoch the enlightened, Enoch the righteous.

In the eschatological situation, Eurasianism represents the function of Enoch, who returned with the prophet Elijah to testify about the Antichrist, to denounce him, to expose him, to bring him to light. And here, of course, *Enoch the illuminated becomes in opposition to Enoch the darkened*.

But since we have moved beyond creationism with its irreducible dualism - Creator and creation, with its ex nihilo - should we not conceptualize the *darkened Enoch as a shadow*? Not as an independent phenomenon, but as the shadow of the *one Enoch*. Could it be that Enoch is essentially one? And could it be that the dry land, the metaphysical principle we are defending, is only the other side of the Sun?

If we recall here our favorite Xenophanes(7),
it wouldn't seem like such a stretch. And it is possible that the Sun itself has two sides. The demon of the Sun, by the way, has a name in the Kabbalah
"Sorath," and his number is exactly 666.

But the Book of Enoch says the following:

"The sun has two names. The first is Areras, and the second is Thomas. And the Moon has four names," says the Book of Enoch, "the first is Azon'yah, the second is Ebla, the third is Benazeh, and the fourth is Erae."

Since no constructive and positive conclusion can be drawn from these considerations, I will conclude with another quotation from the Book of Enoch.

"And it made my mouth speak. And I began to shout, and said, The earth is lost.

Footnotes:

See more details A. Dugin "Philosophy of Traditionalism", "Postphilosophy" M. 2008.

This is done in part in Postphilosophy, op. cit.

I give fragments from this invaluable polemic, which was written by "sinful Athanasius" (A.G.Murachev) in March 1977 "on the denunciation of the Shurnishen heresy" (published in the Old Believer magazine "Spiritual Answers", No. 8, for 1998):

"There lived two neighbors, both of them false-spiritual mulligans, and they often visited one another and talked about their fanaticism. And so on the sixth of December, in the Christmas fast, the neighbor hurried to come to his friend, whom he found at the meal, and as soon as he crossed the threshold, he smelled fried meat, and he, though with scattered thoughts, He bowed three times, congratulated the host and his meal, and instantly looked at the host's meal and saw a frying pan on the table with a roasted human leg on it, and the guest was stunned with surprise and horror. And the host said to him: "Welcome," and invited him to the meal, saying:

– Come on, brother, add three bows, welcome to join me for a meal.

And the guest has barely gathered his thoughts and says:

– Ah, your roast smells so good, what's it made of?

The host replied:

– He fried the tail part of the fish," and licked his stained fingers.

The guest, hesitating in his own way, and says:

– I'm sorry, brother, but I don't think you've got any fish in your pan.

The host says:

– But, what do you say, cabbage, or kartow? Today, the statute allows you to eat fish.

Guest:

– Yeah, I think you have a human foot in the pan.

Host:

– So what if it's a leg, but not a human leg, as you say, but a fish leg?

Guest:

– I have lived a century without seeing a fish's legs, and I have never heard from people that fish have legs.

The host raises his voice and says:

– What are you, spiritually aware or a sensualist book voyeur?

Guest:

– Well, sure, spiritually aware, you know me.

Host:

– No, I see that you are not yet spiritually aware, but only spontaneously: do you not know whom the Divine Scripture calls a fish? Let us open the Gospel of Matthew 13, verse 47, about the seine. Do not think it is a sensual seine and for sensual fish, no. A

also Luke, chapter 5, verse 10. Jesus Christ said to Peter, "Fear not, from henceforth thou shalt catch men. And in the weekly Gospel, week 18, on folio 298, He says: "In the same way, Jesus also promised to make them (the disciples) fishers of men. Instead of the vengeance which they had, He gave them from all the words of the law and prophecy, and also from His divine teaching a woven vengeance, even to plunge into the sea of human life, and to bring them to poverty if they find them fulfilling their verbal vengeance, from every kind of word-fish, both Greek and barbarian, and to draw these from death to life. And also in the Evangelist and in the Preaching Gospel read on these rudiments and you will be more convinced. Yes, if you wish, I will fill you with testimonies from the Divine Scriptures. I believe in the Scriptures more than anything else in the world, and the Scriptures must be understood only spiritually. If the Judeans understood the prophetic Scriptures sensually, we will understand the Holy Theological Scriptures spiritually in contrast to them. But you should look at us, the literate: we are for you the light of the world and the salt of the earth (Matthew 5:13). You must trust us completely: for the key of understanding is in our hands (Lk. 62). Now, do you agree with me that the Scripture speaks of a spiritual fish that I really fried in a pan?

Guest:

– Of course you're literate, I believe you. But why wasn't it there before, to eat such spiritual fish?

Host:

You say, why wasn't it? It is because the Scripture was not yet fully understood spiritually. And the more spiritually understood it is, the more salvific it is; already a man will not touch the killing letter, it will remain completely in the sensual understanding. But let's say, for the sake of argument, that it says.

charter about the sensual fish (only not to be tempted by the evil one in practice), then it will be necessary to have a net, it will be necessary to have a boat, it will be necessary this, it will be necessary that, it will be necessary the other, and this is covetousness and covetousness, which the Scripture forbids, says the Gospel of Luke, Ch. 9: "If you have two clothes, give one to the poor", and the apostles even had their own nets and boat, but Christ ordered to leave everything (Luke, Ch. 17). And for spiritual fish all this is unnecessary - neither boat, nor nets - it lives on land, and only one axe is needed, with which you chop wood, and with that you will get this fish - of course, you can also use a knife, Christ did not forbid the apostles to have a knife, He said: "Let him sell his garment and buy a knife." And the apostles replied that we already have two knives, and He said: "Enough to eat" (Luke, ch. 108).

(...)

Guest:

– No, brother, do not be shy, and do not be lazy to teach; it is your business to teach, and our business to listen and obey. And I will also ask: how did you catch the spiritual fish, brother, and what kind of fish is it?

Host:

– She was of Tatar breed. A Tatar was squeezing a veska at night across the river and then fell asleep, but I crept up and hit him on the head with an axe, and he stopped shaking, and then I brought him home.

Guest:

– But it's still scary to catch these spiritual fish. If the bosses find out, they'll put you in jail or take your life right away.

Host:

– What is there to look at? Even moose, or sturgeon, or spirit fish, all must be obtained secretly: if the fish inspector

finds out, he will not pat his head for moose or sturgeon.

Guest:

– But I can't raise my hand to catch spiritual fish; I think it's suicide.

Host:

– I have already told you that you are not really spiritually aware, but only spontaneously. The letter that kills you will kill you, you must fear it like a beast: it will sting you, it will kill you: drive it away, drive it away from you like a wolf into the forest, like a wolf into the oak tree. It is for you an obvious scourge, it is for you like a noose of hair. It will not kill me, I have cast it out of all books, I look at it like a crocodile, I follow the life-giving spirit, I test the Scriptures according to the voice of the Lord (John 5:39). I extract from the Scriptures the inwardly lying meaning, I hate the Judaean laziness who understood the Scriptures by the letter, I condemn all sensualists, letter-worshippers, letter-worshippers. Because they understand the interpretation of the Holy Fathers by the letter, that is, by the letter. But the letter kills, but the spirit lives. And if the spirit lives, then we must understand the whole Scripture spiritually, down to the children's alphabet. Do you agree with me now?

Guest:

Well, I understand that, and I also say that the writing kills, but the spirit lives. But I look at you, brother, that you will take anything out of the Scriptures."

4 I sent the collection "The End of the World" to the "spiritually understanding" A.K. Kilin through E.A. Ageyeva, a researcher of Old Believers. In his reply, he thanked me for the parcel, but added that the book had to be "burned without reading it, because the name of God is written in heretical writing" (in The End of the World, alas, I did not have time to correct the name "Jesus" by removing the god-awful extra "i").

"The building of the Lord is the beginning of the building of the Lord.

be his angels. When thou hast entered into the sharp mountain, thou shalt make a four-legged man rejoice in the tartarus. But there is a beast at your side, eating grass like an ox. For his strength is on his loins. And his strength is on the belly of his belly. He shall stand like a cypress, and his veins shall be like a wreath. His ribs are ribs of copper. His backbone is iron." (Job 40:1)

In the prophet Daniel (7) we read:

"And four great beasts came out of the sea, unlike one another.

The first is like a lion, but he has eagle's wings; I watched until his wings were torn from him, and he stood on his feet like a man, and a human heart was given to him.

And behold, another beast, a second beast like a bear, stood on one side, and three fangs in his mouth, between his teeth; to him it was said thus, "Stand up and eat meat much!"

Then I saw, behold, another beast like a leopard; on his back he had four bird's wings, and four heads were on this beast, and power was given to him.

After this I saw in night visions, and behold, a fourth beast, terrible and terrible, and very strong; it had great iron teeth; it devoured and crushed, and trampled the remains with its feet; it was different from all the former beasts, and it had ten horns.

I looked at these horns, and behold, there came out between them another little horn, and three of the former horns with the root were uprooted before it, and behold, in this horn were eyes like the eyes of men, and a mouth speaking arrogantly."

7) For Xenophanes and his teachings, see the chapter on Xenophanes and his teachings. "The night and its rays" of the present book.

THE RADICAL SUBJECT AND HIS DOUBLE

The new metaphysics as a metaphysics of the end

In the end, at the end of the book Philosophy of Traditionalism, I touched *in* passing on what might be called "*new metaphysics*" or "*post-metaphysics*".

Speaking in one of the lectures published in the book of my lecture series in previous years, I've spent-

In the lecture "The Philosophy of Traditionalism", about the fundamental paradoxical state of the historical and cosmic environment at a certain point, I cited the figure of Nicholas of Cusa's "Paradigm"(1). In the lecture "The Origins of Great Evil," I sketched out the strokes of that "new metaphysics" that positions *itself in a break with conventional tradition* and raises such traumatic questions, such painful metaphysical themes, that traditional

I have said a few words on this subject in the previous lectures of this series, "The Radical Subject" (2). I dropped a few words on this subject in the previous lectures of this series, "The Radical Subject" (2).

We are steadily approaching the most important metaphysical *point of* the cosmic cycle - a very radical, very "dramatic" point. And the very rigidity of existential, ontological and cyclical conditions forces us to pay attention to those things that have been emphasized only in passing or not at all in the conventional historical tradition.

It is even difficult to say definitively whether the representatives of traditional metaphysics have thought in this direction... Perhaps in some cases they have, and I will try to give some examples of this below. But in any case, I would like to emphasize that we are talking about absolutely *unique conditions*, where metaphysical questions are solved *in a* very *special way*, and metaphysical problems are solved *in a* very *special way*.

We could call this new metaphysics *the metaphysics of* the *end*. This metaphysics is interested, perhaps, in the only point of ontological history - that which, in the Paradigm of Nicholas of Cusa, is represented as the intersection of the apex of a light inverted triangle with the base of a black triangle. This point represents the moment of absolute concentration of the new metaphysics.

Sulfur, mercury and salt

Two words about the symbolism of this figure. It is a conventional traditional symbol *representing the duality of* the *cosmic order*. The white triangle,

The lower triangle facing downwards represents the light part of the Universe, the qualitative, celestial beginning, what in hermetic tradition is called the principle of *sulphur* - it is the male principle or the Upper Waters. The lower triangle turned upward with the top is the triangle of Lower Waters, the triangle of quantity, the triangle of the shadow side of reality. In Hermeticism it corresponds to *mercury*, the feminine principle.

We know other dual symbols, and Tradition abounds with them. In particular, the Chinese symbol of yin-yang.
Kuzansky's "Paradigm" illustrates how, at the highest levels of reality, light abounds and darkness is minimal, and vice versa, in the depths of the cosmic floor, darkness abounds, overcoming light. The intermediate levels represent the superimposition of light (sulfur) on dark (mercury) or what is called *salt* in the Hermetic tradition. The upper, fatherly, celestial principle and the lower, earthly principle give rise to myriads of living beings, which, after their end, decompose again into two components.
- light and shadow. This figure reflects the symmetry, the balance of universal existence.

Descent

But if we recall René Guénon's "The Kingdom of Quantity and the Signs of Time" and the picture of the cosmic cycle common to all traditions, we can consider sacred history as a *process of descending from the upper to the lower state.* In every tradition and religion, history is thought of either unambiguously as a *unidirectional* descent or as a *cyclical* descent with a subsequent return. But there is not a single religious tradition

It would be a different way of looking at the structure of being and would speak, for example, of progress or constant ascent.

Of course, we can recall that in ancient times people also cursed the black present, saying: "look how bad it is today, how much darkness there is, gods are dying, morals are disintegrating, traditions are degenerating, chaos is beginning, families are not kept together, there is disorder everywhere, and how good it used to be. This is both a fundamental trait of the human psyche, which inertially takes the past as a model, and a perfectly fair assessment of the logic of the historical process that represents this descent. And even if the past, which to us living today seems quite beautiful and heroic compared to the present, already seemed degenerate and decadent to its contemporaries, this does not mean that any of us - our ancestors or ourselves - are wrong. Our present is worse than our past (as far as we can remember), but what was present for our ancestors was also much worse than the past that was past for them, which they could still remember, but which is already hidden from us by the impenetrable veil of time.

In each of the slices of this geometrical figure, at each ontological level, on each plane, there is a quite natural *decrease in* the light presence compared to the shadow presence. This, in fact, describes what can be called the *deterioration* of the *quality of the cosmic environment* - degeneration of people, morals, customs, spirit, culture, political institutions, and degeneration of nature itself - hedgehogs, beetles, dragonflies, fish and beavers, flies (flies are not what they used to be, they used to be flies like flies, and now what).... Everything is gradually falling. И

The hedgehogs of paradise that crawled in Eden were certainly quite *different* - they didn't have needles. I think they were able to speak, and probably to fly... Not only man loses his qualities, but the environment itself and the beasts of the universe become more cruel, evil, stupid, poisonous and ruthless. They used to speak, to understand, to participate in the general process of being, but they have gradually reached the state they are in today. Tradition has much to say about the language of birds, animals, ants, eagles, bears. It was a very interesting and meaningful language, but modern animals have forgotten it. Only crows, dolphins, cats and nightingales remember something of it....

The light can't disappear all the way

The light triangle facing downward is the shrinking cone of Tradition, shrinking to the level of *the mustard seed*, but nevertheless it always remains active (shining) and always inherits the fullness of infinite light that prevails in the other stages of the cycle and that pours out even into this shrinking space.

Up to a certain point, no matter how much the environmental conditions deteriorate, the presence of the spirit, the presence of the divine energies persists in the world, and there is always a small part that brings man, and through him other beings, back to this saving pillar of light presence, of light "dissolution from above".

The midnight point and the "theology" of God's abandonment
If we take a closer look at the "P" shape.

we shall see that at some point the upper light triangle reaches its apex and is no longer a triangle but a point - or a triangle of "infinitesimal volume" - and this point belonging to the white triangle becomes just one of the points of the segment which is the base of the *black* triangle. This is where an extremely interesting phenomenon arises, which gives rise to a new metaphysics.

In its tragic, *traumatic* aspect, it is fundamentally conceptualized by the atheist tradition of the West: Nietzsche, Heidegger, existentialists, who problematized the great metaphysical catastrophe - the "death of God" in Nietzsche, the removal of Being (Sein) in Heidegger, being and nothingness in Sartre, etc. At a certain point, ontological conditions develop in which Tradition is no longer able to stand out from the general degraded environment, no longer able to resist degeneration and preserve its identity. It is not just a small phenomenon, but an *infinitesimal* one, and here arises the "theology" of God's departure, of God's abandonment. This is how completely new ontological conditions arise, the *conditions* of *the end*. It is as if the divine spark is torn away from its source and desperately cannot find its way back.

This spark is henceforth left to itself and has the prospect of fading away only in the dead space of the lower part of the triangle of darkness. The impossibility of reintegration into the light reality gives rise to a very specific model of man's relationship with his divine source. Here the tension of the paradox reaches its peak.

The search for Tradition in the Dark Ages is a daunting endeavor, but *in the circumstances of* the dark ages.

The possibility of finding one's own origin, of reintegrating into the light triangle, becomes almost *impossible*. The possibility of finding one's own source, of reintegrating into the light triangle, becomes almost impossible. The phenomenology of post-metaphysical existences, the *existence of a spark in isolation from the light source*, emerges.

The nature of gnostic longing

In the Tradition there are several sectors, several orientations of thinking about this situation. Something similar lies at the heart of the *Gnostic experience*. Recall that the Gnostics postulated the extreme tragedy of immanent existence - unlike most other traditions and the Christian tradition in its non-Gnostic (Nicene) edition. Nicene Christianity believed that, despite the deteriorated, complicated conditions of human existence, in the dark age of the end there is always the possibility, through the Church's sacraments, adherence to the Church and God's grace, of being saved, redeemed and returned to one's own origins.

The ancient Gnostics dramatized this situation and questioned the *very possibility of* such an operation. They did not speak of salvation (how difficult it was to obtain), but questioned the very *possibility of salvation* in certain special conditions of the end times.

In fact, they were saying that there was a *bifurcation of Tradition*. The Gnostics taught that there was Church and Church, sacredness and sacredness. They suspected that

human history has already reached such a state (or was it from the beginning - different models of Gnosticism give different estimates), in which the white triangle of light is duplicated by its false imitation, a phantom built supposedly upwards from one of the base points of the apex of the black triangle, which does not coincide with the apex of the triangle of light. Thus, direct entry into Tradition often leads one nowhere but to the worship of a veiled dark beginning, an "evil demiurge" who pretends to be the true God. The "evil demiurge" is reminiscent of the "Creator" of Maldoror's songs, described as a huge vampire worm of Lautréamont, who feeds on human prayers, hopes, supplications, sacrifices, tears and agony, devouring everything that is brought to him, including human lives, in order to continue his usurping existence. The Barbelo-Gnostics called this figure "Autad".
"Smug" or "*Self-sufficient*" - one *who pretends to be the true Deity, but is not,* but only absorbs all the energies of beings, souls, eagerly seeking a return but unable to find it.

The Gnostic model is characterized by the fact that between the real light-country (pleroma) and human existentiality there is an almost *impassable wall*, and because of this wall the usual conventional ways of gaining salvation do not work. This wall is a dark double of real sacredness, a kind of pseudo-church. This is the double of the true religion, which is why the sharpness of the Albian revolts, and of movements with Gnostic elements in them in general, was directed in particular against the Catholic Church, which was seen as a *pseudo-church*, as a wall, as a substitute, as a substitute, as a *pseudo-church*.

usurpation of real sacredness, and real sacredness was postulated on *the other side*. The rupture was thought to be fundamental and radical.

The various forms of Gnosticism have recounted in a thousand ways this *lostness*, the impossibility of salvation and integration into the light triangle because of the specific nature of the light triangle.
of abnormal, anomalous, eschatological conditions. I have spoken about this gnostic attitude in various books (3). In particular
he Barbelo-Gnostics speak of the creation and complex evolution of the light pleroma, of the fall of the supreme essence Pistis Sophia from the thirteenth higher aeon into the outer twilight, past the multitude of bizarre floors of the aeons and their archons, of the corresponding suffering of the human soul, separated by the cell of special eschatological conditions from the possibility of reintegration (the lamentations of Pistis Sophia), and so on. In this piercing sense of despair, the same motifs that constitute the nerve of the philosophy or theology of divine abandonment of the late nineteenth and twentieth centuries can be discerned.

Russian Old Believers and the narrowing of grace

In my studies of Gnosticism I have discovered on our Russian soil a phenomenon metaphysically - I emphasize, not historically or genetically - extremely close to this Gnostic worldview. I am speaking of the Old Rite, and especially of the most extreme non-Pope directions and concordances, the Runners and the Netovtsy. The Old Believer movement as a whole experiences the approach to the final point of the cycle much more painfully than the modern Russian Orthodox Church, but the most radical metaphysical conclusions we find

in the extreme non-Dominionists

- The *Church of* the Begone, or wanderer's, consensus, the followers of St. Euthymius and the representatives of the Spasov consensus, who are called non-Netovites precisely because they claim that the *Church* (the white triangle in the figure "P") *no longer exists*. And how can people who live *only* by the Church (faith, spirit) live in a situation where there is no Church...?

"Flee from this darkness of Babylon."

Similarly with the runners: the runners spoke of such a *narrowing of* the divine presence, of the Church's grace, that some of the sacraments of the Church had been abolished, leaving only the sacraments of repentance and baptism (for the runners themselves). By and large, the very existence of the runner consisted in the gradual dramatic separation of the doubles from what represented for the runners the true Church and the possibility of salvation. Not only was the Western Catholic tradition rejected and peeled away, not only was the Greek Church rejected, not only was the possibility of salvation within the Russian Orthodox Church rejected within the framework of the general Old Believer approach (Old Believer ecclesiology) - the runners went even further, further along the path of awareness of the *narrowing of grace*, reproaching *other Old Believers, including other Old Believers*, for apostasy and apostasy, radicalizing their demands, until, finally, in the space of the runners, reduced to infinite smallness, a unique atmosphere of *extreme* spiritual tension and extreme denial of the external environment was formed.

In fact, the runners are the representatives of the lowest point "Paradigms," where the cone of white color narrows to such a

to the extent that it is *no longer distinguishable* in the general darkness of Babylon. Why "runners"? And it is no accident that the most important formula of the Wanderer's Agreement was: "Flee from this darkness of Babylon.

"Titin shakes the great": the peeling away of the Antichrist

Traces of the approach to this paradoxical situation can be seen in the very style of the Begonian texts. For example, one of the sub-headings of the main book of Elder Euthymius is called
"Titin shakes greatness..." Let's listen to this phrase:
"*Titin shakes the great ...*"

Who is Titin? Titin is the "demon of the underworld." He's really *amazing* ("velmi" in Old Slavonic).
"very"). Euthymius writes: "Intelligent Antichrist, intelligent Antichrist, or Titin, the demon of the underworld. A clever beast."

Or as another representative of the Runner's consensus, the moneyless Ivanov, said in response to the remark of other, more moderate Old Believers, "Why are you always talking about the Antichrist and the Antichrist? This does not mean, of course, that runners "believe in the Antichrist" as in God; on the contrary, the most important task in the theology and spiritual practice of runners is to "*peel off the Antichrist*," to recognize his seal, his presence even in those realities that pretend to be something else.....

The lion is Christ, but the lion is also the Antichrist

Note another fundamental favorite quote of the runners: "The *lion of Christ is the lion and the anti-Christ*." The symbol of the lion is applied to Christ the Savior, but it is also applied

to His adversary, the anti-Christ.

The Antichrist becomes a fundamental figure in the theology of radical Old Believers. A whole "hierarchy of antichrists" emerges. In particular, there is such a concept as "*spiritual* Antichrist" ("reasonable Antichrist", "intelligent Antichrist", "intelligent beast") - this is that incarnation, that side of the Antichrist, which is present not in a physical person, not in the incarnation of any particular person, but as a *thin veil thrown over the modern world*. This "spiritual antichrist" of the Begonian tracts is very close in its phenomenology in the descriptions of the Begonian tracts to what Guénon terms anti-traditional or counter-traditional *influences*. It is a subtle *presence*, mixed in with every event of our everyday life, and doing something incomprehensible but terrifying to the meaning of the things we touch, tearing things from their roots (like the demons of the Kabbalah, the "ravagers of the gardens" who tear trees from their *roots* - the trees in the gardens of Eden are known to grow *upwards* and are therefore torn from the heavenly soil).

Hierarchies of darkness: a sociology of runners

The *anthropology of the runners* is extremely revealing. In the effort to separate light from dark in a situation where light and dark *are already inseparable* and indistinguishable, where all *formal* signs have already dissolved, there arises an amazing creative impulse to create an extremely dark fundamental anthropology reminiscent of Mamleev's stories. This is, for example, the conclusion of the elder Euthymius in his work on the interpretation of the 37th chapter of the Apocalypse: "*the images will be spoken and*

bodies demonic and corpses dead." This is a description of how "Satan will give a spirit to a beastly body". And further, Elder Euthymius explains who 1) "*Satanic icons*" are,
2) "*demonic bodies*" and 3) "*dead corpses*". A special hierarchy emerges, a special system of runner, wanderer sociology, which divides the Russian society contemporary to Euthymius into these three categories: "These demonic bodies are worthy of spiritual authority to understand, for the Lord's servant spirits are light, and the Antichrist's spirits are dark. In other words, "demonic bodies" refers to the non-Stara-Robelite *clergy*, the highest caste of the dark inverted world.

The "Satanic icons" are the *power of civil power*: "She has hair like that one himself, as well as her hair rising up like the horror of the torments of hell, and a snake tied behind her, and he cried out with it". This is a description of a nobleman of the 18th century with curled hair, which reminded the old ritualists of "shishi" - the hairstyle of demons (demons are usually depicted with hair raised, as in the case of punks, out of terror), and the nobles tied a rope behind him, identified by Euthymius as a snake, in whose name he acts.
this "cadre"(4) power.

"*And if the corpses are dead, you can say all of them his common people must be understood*". I.e. everything else - not the clergy and not the secular aristocracy - is perceived in this anthropological picture as
"*dead corpses*." "For when a man is separated from the sound doctrine of Christ, then he is said to be dead". Euthymius continues this theme of turning people into non-humans, into emptiness, quoting and commenting on the prophet Isaiah:
"Isaiah in Jerusalem: And there is no man. And there the saints are not a man. And where the saints are not man, they will say, "There is no man.

do not live according to the will of God. And this is the reason why there is a void, only dead corpses, and stench from them.

So there is a sociological model of a world that has been turned upside down, based on a double, *on* caricature, *on* the *assertion of what should not be as what only is*. And then he comes to a thought that very radical French philosophers of the twentieth century, who thought and lived in a theology of the abandonment of God, such as Antonin Artaud, who said: "I have the impression that there are very few people around me. And in the same vein, the elder Euthymius said: "*Titin will gather demons in the image of a man*. Joseph of Volotsk wrote about the same: "So the devil is invisibly in them, but visibly he is already working his will in them as he wishes.

Accordingly, the classical anthropological picture is fundamentally mutated. We find ourselves in a society where estates, castes, institutions and beings pretend to be one thing but are not.

This model of anthropology describes the situation of the world in which the phenomenon of "postmetaphysics" and the Radical Subject is born.

Peter as the Antichrist

One last thing I would like to say about Euphemia. The Antichrist for runners is concretely embodied in the figure of Peter the Great. There are many reasons for this, in particular, the Old Believers believe that it was Peter who "divided the land", gave "his" and "mine" to people, created a system of possession of lands and goods (private property) and

realized a purely antichristian division of the unified community of the Russian people into separate private units. Private property is perceived by the Runners, as later by Prudon, as an expression of "absolute evil".

The Antichrist nature of Peter is confirmed by Euthymius also by such a phrase from Cyril of Jerusalem: "*For in the name of Simon Peter* the *proud prince of this world, Antichrist, may sit down*".

Peter does terrible things: "'When these emperors would have thought of Ellyn, and Latin, and other pagan laws to be abolished, as follows: to shave their breasts, to wear German dress, to grow hair, and to weave braids, to tie bangles, to tie bundles, to tie loops around their necks, to curl their necks, to curl their hair, and to smear their alaversh with lard, and to cover their heads with flour, and to drink tobacco with their noses, and tobacco by the lip, and to smoke with his mouth, and to drink with dogs from common vessels, and to use all kinds of crushed and beast-eaten food, and to do all other such evil deeds, and to exterminate the ancient remains of the pious customs to the end. (...)

And the Synod was constituted. The four exarchs were then elected in such a presence, of the Pope's odorods, of the obliterators and tobacconists, and of the slaughterers".

Black miracles

Curiously, Euthymius sees *black miracles* all around (we discussed this in relation to postmodernity in the second chapter of this book).

So everywhere," he writes, "in the Great Russian state, he, the last Antichrist, with the dream of demons, with the dream of astonishing miracles, and in comedies and parades and in other amusements, which are being performed, he is used to

bring the enchanted into wonder and amazement.

Euthymius further cites the very fact of the presence of "miracles" in the Niconian Church, along with parades and other city entertainments as "clear signs of the wonders of the Antichrist", which becomes a "counter-miracle" on a par with parades and other entertainments.

What is a Runner theology, a Runner anthropology and a Runner sociology? I believe we come here to a description - and a description by a profoundly conservative consciousness rooted *at the* top of the luminous presence - of the eschatological conditions that occur *when the bottom is reached*. And here we come very close to the conjecture of the Radical Subject.

The paradox of the point of light on the line of darkness

Let us continue with the geometric analogy. If a point of light at the last instant is inseparable from a straight line of darkness and is an *infinitesimal phenomenon*, then we (and no one at all) cannot be sure that *this point* is a point of light and the one next to it is a point of darkness. At all other levels, up to reaching this last instance of cyclic development, at all other stages, there is no such question; all metaphysics, all human thought, all spiritual practice, all the tension of existential effort is directed unequivocally toward the light, because the light is obvious (albeit difficult to access). It is clear that it is difficult to overcome darkness, difficult to approach the light, but nowhere and never is there a question of what is darkness and what is light, because it is almost everywhere a given, everywhere, *except for* a *single moment*. And let us recall Heidegger's words that "in the last moment of cosmic midnight, humanity is so pri-

It just doesn't understand when they say, 'you know, it's nighttime. It just doesn't understand anymore when they say, "you know, it's nighttime." "What is not night?" - asks humanity, because night is day for this humanity, because *this humanity has nothing but night.*

Principles of the calculus of infinitesimals

And at this point there is a very subtle element, which is described in René Guénon's book "Principles of Calculating Infinitesimals". Probably, many traditionalists and people who study religions think, why did this wonderful expert of traditional religions, symbolism write a book with such a depressingly boring title? The book is, in fact, absolutely dazzling and indispensable because it *raises the problem of the metaphysics of the limit,* and even if it does not speak of a fundamental approach to a new metaphysics, it at least prepares the conceptual framework that allows us to think in this direction.

The point is that according to Guénon, from the point of view of analytical logic, as in Zeno of Eleusis' paradox, the limit to which a process tends, for example, the volume of a triangle, descending to a point, is practically *inaccessible.* This is fundamental. No matter how small the volume of this triangle we take near this point, it will never be a point, because there is an even smaller triangle, which will still be *a* triangle, but will *never be a point.*

And the principle on which the Leibnizian mathematics on which we are taught in school and institute is based: lim

X with X tending to 1 = 1 is really just an indication of *the possibility of neglecting the error*. In other words, this equality is not a mathematical statement of a strict *identity*, but a proposal to ignore a small error in a particular physical measurement. *In* fact, *as the process approaches the point of limit, such mathematical, physical, ontological, metaphysical phenomena arise that essentially change the whole structure of ontology*. This is directly related to the subject we are talking about.

The point is that the limit of reduction of this triangle is unattainable, but nevertheless logic suggests that this limit exists, and at some point the point that we postulate theoretically must become a reality, because it is conceptually and logically present, although it is analytically impossible to reach it.

A hunch about the Radical Subject

Here arises the phenomenon of reduction, to which our lecture is devoted and which so preoccupied the consciousness of both the Gnostics and the Russian radical Old Believers. In the world of infinitesimals, when the limit point of the historical cycle is *almost* reached - but never fully reached! - a unique space emerges for a fundamentally different approach to all these processes. This is where *the conjecture of the Radical Subject* is born.

I suggest that this category, the Radical Subject, should not be correlated with any religious images or figures of classical traditionalism, precisely because it is a traumatic participant in the process of abso-

It is in some sense beyond or at the extreme periphery of traditional metaphysics.

The Radical Subject is, in fact, the lower extreme point of the "Paradigm" that perceives itself not as an infinitesimal light triangle, but simply as a
a "white dot" and that's it. A point absolutely *indistinguishable* this time from the infinite number of points that form the black bottom of the historical process. But then you will rightly ask me: "Why is this point *white*? On what grounds, if it refuses to be an infinitesimal triangle, and, moreover, does not appeal to this infinitesimal triangle?" And here a completely *new world* emerges, a world that does not last, that cannot be in time, a world of specific reflexion, possible and legitimate only at a single moment of the cosmic cycle. Everything that has gone before and everything that will come later (if anything comes later) is, in principle, of little importance in the face of this fundamental problematic that absolutely overturns traditional notions of metaphysics.

Coup de grace

In essence, the Radical Subject is, to put it cautiously, a figure that asserts its *absolute, radical difference from the bottom line of* the *dark triangle*. But this figure *has no ontological evidence* that it is precisely the *white* point, i.e., the point that is the apex of the light *triangle*. This point *may be* the vertex of the triangle of light, since the figure of the Radical is a white point, i.e. a point that is the vertex of the light triangle.

The subject declares it, but it may *not* be..... And, as you yourself realize, this kind of statement is fraught with such a fundamental metaphysical risk, such a revolutionary upheaval in ontology, that it poses many problems. It can no longer be called ontology, it can no longer be called metaphysics, it can no longer be called the images from classical religious myths that humanity has come to operate with. They are applicable to all other situations except this critical situation. And so the consciousness of thinkers affected in one way or another by the theology of abandonment seeks to find new formulas.

Superhuman

In particular, Nietzsche's formula of the Superman is an attempt to describe the Radical Subject, an attempt to grasp this unique reality. This is neither direct traditionalism nor superhumanism, but a completely different move, intuitively seeking a breakthrough into the paradoxical and terrifying realm of a new metaphysics. This is why Nietzsche predetermined the philosophical consciousness of humanity for the entire twentieth century. But this reflexion of the past century has revealed practically nothing of Nietzsche's main points. His volumes were opened, leafed through for a hundred years and closed, but the problem of the Superman, the problem of the tragic ultimate Nietzschean cosmos, of the unsolved Nietzschean world remained untouched, virgin. This is why Nietzsche said of Thus Spoke Zarathustra that the book was "for everyone and for no one.

The black doppelganger

Let us return to our point that so fascinates our consciousness. The fact is that if this point has no *evidence* that it is the apex of the light triangle, but nevertheless *insists on* it, there is a fundamental possibility of a *bifurcation*, a possibility of a double, since *another point* on the same line also has (or does not have) grounds to claim to be the apex, since there is no provable ontological moment either there or there. In this connection there arises that phenomenon which can be called a *metaphysical double*.

The theme of the double, the double, the shadow is a fundamental theme of the spiritual world of contemplation. With the Gnostics, it reaches a fully distinct, perhaps even excessively distinct formalization, when the Gnostics assert that there is one world, one church, one humanity, which is dark and fake, and there is somewhere another humanity, another church, another world, another spirit, which superimpose themselves on this world, without mixing with it, and they are the real ones. Thus, the problem of the double comes to the forefront in those teachings that most piercingly perceive the theme of eschatology, the end of time.

The metaphysics of vampirism

It is obvious that Titin, this demon of the underworld, who shocks us greatly, is especially dangerous within the Christian worldview, because he is a double, because he claims to be a copy, because he is *anti-Christ*, because it is said: "The lion is Christ, but the lion is also anti-Christ.

This theme of doubles, the theme of bifurcation at large

The closer we get to this lower point of the Paradigm, the more serious and fundamental is the problem of the double. And the closer we get to this point, the more serious and fundamental is the problem of the double, but at this very point it becomes the main and central one. And here I would like to express the following suspicion. The theme of vampirism, which today fascinates our society and our culture, has its metaphysical roots in this very idea of the *metaphysical risk of* the *double*. On the one hand, it is clear that vampires are the image of those who suck out the energy of the light triangle in favor of the dark one, i.e. it is also a metaphysical image and it is indeed extremely relevant: vampirism is one of the main features of modern culture, modern society, where dark instances suck out people's money, strength, intelligence, talent, time, thoughts, attention, surprise, desire, psyche. But much more importantly, in the metaphysical problematic, the theme of vampirism takes on the character of *a* double, since *someone drinks the blood of someone else*. The Antichrist feeds on the blood of his antithesis. *One lion drinks the blood of another lion*.

Vampirism as a form of double and free double becomes the most important metaphysical problematic of the eschatological context.

Now notice what the paradox is: that the Radical Subject, who is one unique point out of an infinite multitude, is as *unreasonable*, as *arbitrary*, as *voluntaristic in* his assertion of specificity as those who support him, as his duplicates. Both can be subject to a very similar system of definitions, the line between these phenomena is very problematic, very blurred and very non-obvious. If it were not so, the drama of eschatology would be a very problematic, very blurred and very unobvious line.

of eschatological metaphysics wouldn't make much sense.

The Radical Subject and the Antichrist

The Orthodox tradition, Orthodox metaphysics, unlike the Catholic tradition, does not like to liken the Antichrist and Christ, to compare them, to talk about their symmetry; on the contrary, the asymmetry of Christ and the Antichrist is emphasized in every possible way. And despite the fact that there is a certain desire of the devil or Satan to imitate the deity, but the idea that the Antichrist will imitate Christ is not strongly emphasized, if only because we, Orthodox people, expect Christ in glory, on the clouds, while the Antichrist is born as a man, as a son of perdition, despite the fact that he absorbs the power and strength of other, more fundamental ontological devilish realities.

My claim in the space of the "new metaphysics" is that *while Christ and the Antichrist are not symmetrical, the Radical Subject we are talking about and the Antichrist are indeed symmetrical*, and between them there is that fundamental tension of the problem, that tension of metaphysical tension which constitutes the most secret and deepest nerve of modern ontology and modern cyclical reality. And it is this pair that must be resolved in a certain way, that must be understood, that must be felt, because both represent the epiphenomenon of the ultimate form of the eschatological apocalyptic reality in which we are immersed.

When the modernist program is exhausted

A few words about postmodernity. The previous lectures in this series were devoted to the situation of postmodernity, and it is not by chance that I have drawn the attention of people who follow the discourse of the New University to this problematic, because it is the postmodernity that creates the conditions that overturn our ideas (both traditionalist and modernist) about the order of existence. There is a rather clear, albeit inverse, relationship between the modern world of the New Age and traditional society, the world of tradition. This is what we have been dealing with during the previous cycle of New University lectures, and this dualism between traditional civilization and modern civilization has been constantly written about by Guénon, Evola, Titus Burckhardt and others. Indeed, modern civilization is the negation of traditional civilization, and any thesis of Tradition in modernity, in modernity, is duplicated or covered by an antithesis, and there is a certain symmetry between them. But *postmodernity falls out of this situation.*

What can the modern world be likened to on a figure "Paradigms"? The modern world and everything that is purely modern, refined, clear, consciously modern in it is *darkness*, because as something becomes more and more modern, it becomes more and more black from the point of view of Tradition. Tradition itself is a triangle of *light*. And the closer Tradition is to the base of the light triangle, the farther it is from modernity, the more archaic it is, the closer it is to the paradisiacal origins and the *brighter* it is. I.e. until we reach this ultimate lowest point, the dua is relevant.

In any proportions (some people are for the modern world, others, in recent times a minority, are for Tradition). The little triangle of light is becoming smaller and smaller and smaller, and *normal* people are also becoming smaller and smaller, while other people, *modern* people, on the contrary, are becoming larger and larger and larger... And all this would be all right, but postmodernity is a situation when traditional society is *so much* gone that the program of modernity as its antithesis is also exhausted. And in these unique conditions, which are new and unexpected even in relation to the modern world, this fundamental birth of the Radical Subject, as well as the emergence of its *double*, takes place.

The space egg is open from below

In Guénon we can find some analogs of this reality, he describes, in particular, three states of the *cosmic egg*. In normal traditional epochs, the cosmic egg is open from above, and celestial energies penetrate the world, turning things and people into symbols, into instruments of spiritual energies. Then the egg of the world closes from above, and the era of classical modernity, materialism, atheism, pragmatism, which is absolutely pure modernity - the denial of transcendental dimensions in the world, positivism, Comte - emerges. At the end of time, Guénon foresees the *opening of the egg of the world from below,* when materialism ends and the world begins to be flooded with lower energies, i.e. the very demons in the form of people that Euthymius speaks of, when the Gogs and Magogs take up residence in people, in us, in our friends, in our parents, fellow students, coworkers and colleagues.

occasionally squint at us with their crazy eyes. And we become afraid of our neighbors, of ourselves.....
"Are they human?" -- we sometimes ask ourselves, and then we look in the mirror, "Are we?"

In this sense, the anthropology of the postmodern and the situation of the postmodern is certainly linked to the image of the Great Parody, what Guénon called the discovery of the egg of the world from below. And in the epoch of this Great Parody, in the situation of invasion of hordes of Gogs and Magogs, hordes of sub-body beings into our reality, there are various "parades", as Euthymius wrote, other theatrical entertainments, lectures and other events dubious from the point of view of a traditional person. People begin to dress strangely. These are signs of invasion.

Titin's breath

So what, in fact, is the nerve of postmodernity, of these conditions of absolute darkness? Indeed, in a situation of darkness, some parts or fragments of this darkness begin to be perceived as light comets, as stars, as street lamps, as lampshades, and the arbitrariness of the double, because in the absence of a light line, an axis, a measure with which to relate what is happening to us, around us, anything can present itself as this line, axis, and measure. Anything begins to pretend to be a criterion, to pretend to be a judge, a scale, a universal equivalent. Thus, the subject of the double touches not only sacredness and its parody, but also those things, those fundamental and most indelible, most recent burrows of metaphysical existence, which are connected with the "new metaphysics". And the deeper

The more acute the problems of the "new metaphysics", the closer Titin's breath is to it, and the more frightening and dangerous is the zone surrounded by those beings or those organizations that move and think in this direction.

But the power of the Great Parody *is not its own*. Let us pay attention to Guénon's statements concerning pure quantity: "pure quantity in itself is impossible." Pure quantity is the tendency of descent, it is the negative flicker of a thing, or as the Holy Fathers said, evil is not an independent reality, it is the "*diminution of the good*". In its pure form, the *quantity* that overwhelms humanity is not even dangerous, it becomes dangerous when this *quantity steals the light eidos*, the light energies of metaphysics, and especially and finally, decisively dangerous when it *creates the double of the Radical Subject and the new metaphysics*.

Traditionalism in the postmodern era

Now we can consider a question that, by the way, some of my followers have been trying to get me to bring up for a long time. I have been avoiding doing so for about two decades now. Now I believe that it is possible to raise it - it is the problem of *traditionalism in* the *postmodern age,* in the age of the Great Parody. The fact is that traditionalism's critique of the modern world is a thing quite logical and coherent; it is presented by the traditionalist school and has completed its program for today. This is the impeccable position of Guénon, Evola, Burckhardt and other traditionalists. But the change in ontological conditions poses the task of *reformulating the program.*

The simple and straightforward reproduction of *the traditionalist* prescriptions that we dealt with when modernity was just ending, but not yet over, is itself becoming an epoch of a fundamentally new era, with different ontological vectors. Today, the simple and straightforward reproduction of those traditionalist prescriptions with which we were dealing when modernity was just coming to an end, but not yet over, is in itself turning into something strange, into something wrong..... Conversely, what was marginal and strange in traditionalism, in particular the remarkable Jean Parvulesco, is today, in the age of the Great Parody, perhaps the most relevant and central.

Horizon is the new metaphysics

I would like to state in thesis a few of the challenges of traditionalism in the age of the Great Parody.

I am deeply convinced that there must be a transition and a fundamental shift towards a fixation on the Radical Subject and on eschatological issues. Without this, any recycling of traditionalist discourse will lead us to some kind of television, to something that is not valuable and even ambiguous. This is the first thing. It is necessary to fixate on the new horizons of a new metaphysics.

Risk

Second. It is necessary to do this at one's own risk, i.e. as if in isolation from the white triangle. The modesty of traditionalism in the postmodern era, and traditionalism is always a very modest reality, should be that we *cannot* really *boast and brag about belonging to Tradition.* Or rather, we can belong to the Tradition.

We may not, strictly speaking, declare this even to ourselves. We must *assert the position of the Radical Subject even if we have no external or internal proof that we have any basis for it*. In other words, we are talking about a completely voluntaristic act. If you have been paying attention to what I have been saying, you realize what we are on the verge of.... That's the nerve. That's the risk. "For the Lion is Christ, but the Lion and ..." - you know who.

The Word and the Postmodern

The next task is to put the system of new metaphysical intuitions into terminology, into words. We know that the word played a fundamental role in the Tradition. The word was itself a clot of spirit to which many things from the real world were drawn and dissolved. The word was primary, and objects and phenomena were drawn to it, seeking to dissolve in it, to integrate into it.

In modernity, the word lost this sacral theurgic load and became on the contrary attracted to the concreteness of material things. Ideal for positivism would be that one word corresponds to only one thing. This is the notion of precision. Tradition does not know precision, in Tradition everything is approximate. This approximation, this vagueness, is the specificity of the presence of the *living spirit* that breathes in the word, but at the same time it is an operational vagueness that removes the weight of the existing thing.

In Art Nouveau, on the contrary, the thing begins to dominate, and each *thing* corresponds to one clear term, *one thing - one word*. Perfect precision is achieved in naming each object with a numerical code: this is object #4855, this is object #8966.... And thus the limit of modern language is reached in the bar code.

But what happens to the word in the postmodern era? The word in general is freed from the thing and the thing from the word, the word does not mean any thing, it does not save or elevate anything, it does not dissolve or integrate anything, but on the other hand, it does not correspond to any thing, words exist separately from things and things from words.

What we hear and say has nothing to do with reality, and reality has nothing to do with words. In fact, this is the dissolution of the third level, the degradation of the relation between word and thing, not even a degradation, but a certain extravagant counter-position of word and thing, which is the privileged strategy and, at the same time, the element of the "reasonable Antichrist. This is the "bathtub of antichrist" - the dominant meaninglessness of discourse and the free flow of multidimensional things pouring down on us, as Baudrillard wrote, which are constantly winking and trying to fulfill an additional function: for example, a toothpick becomes a comb, toothpaste becomes a small mirror, it can be worn as jewelry. The polyfunctionality of things and, at the same time, the utter meaninglessness of what we listen to and read gives birth to a broth in which the reasonable Antichrist is present, and he, in fact, brings it about.

The Antichrist has everything to do with language, just as, incidentally, language has everything to do with the Antichrist

attitude and the Radical Subject. Both *live in language*, live *a* little *similarly*, but fundamentally *different*. That is why the Antichrist, apart from the "reasonable" Antichrist, like the runners, can be called "*verbal*", "verbal Antichrist". And it is not by chance that the Word, the language in the Apocalypse is depicted in the form of a sword coming out of the mouth of Christ. Here is a fundamental tension in the space of language, which in the postmodern era takes on special significance.

The clever is conquered only by the mind, the spiritual is conquered only by the spirit, the verbal is conquered only by the word, and in this lies both the dark and the light mystery of our time. And if we can understand this dark and light mystery of our eschatological and logical twilight, if we recognize them, if we *name* them, if we formulate them, we will, God willing, prepare the way for the descent of the heavenly Jerusalem.

Footnotes:

(1) Cusanus in Chapter 10 "Unity and Otherness" of his work "De coniucturis" (1443) interprets this figure as follows The "paradigm" or, briefly, the "P" figure: "... God, being unity, is as it were the base [pyramid] of light; the base [pyramid] of darkness is as it were nothing. All created things, we suppose, lie between God and nothingness. Therefore, as you clearly see, the higher world abounds in light, but is not devoid of darkness, although darkness seems to disappear in light because of its simplicity... In the lower world, on the contrary, darkness reigns, although it is not entirely without light; but the figure reveals that this light in darkness is rather hidden than manifested. The middle world has correspondingly average properties..."

(2) This topic is explored in the last chapters of my book Postphilosophy

(3) See "Paths of the Absolute" ("The Absolute Homeland") chap. "Eschatological Gnosis", "Postphilosophy" - Chapter "The Doctrine of the Radical Subject", "The Philosophy of Traditionalism" - chapter "The Source of Great Evil", "The Templars of the Proletariat" - "The Gnostic", etc..

(4) See the "Personnel" chapter in The Russian Thing.

NIGHT AND HER RAYS

La vie est comme un arbre, et comme le vent va le temps,
Mais l'arbre se droit, car rien n'arrête le vent d'autan.
Comme l'aube du jour ochre le soleil sans se coucher
reluit, Qui va contre le jour ne doit pas toutefois craindre
la nuit!

Gonzo metaphysics

T what we do is what you might call *gonzo. metaphysics*. There is a form of gonzo journalism, such as that practiced by Hunter Thompson, author of the book "Fear and Loathing in Las Vegas." Gonzo journalism implies the involvement of the journalist in what he or she is describing. In our case, however, we can speak of involvement in the metaphysical thing we are talking about.

Banality as the worst of a bad thing

The actual aim of gonzo-metaphysics is to rehabilitate the night and its entourage, because the night never comes alone, it always draws a whole chain of phenomena and meanings. Today, the world in all its most honest and personal manifestations, such as the sacred or nature, is hopelessly drowning in the mire of the banal. Nothing is as damaging to a juicy, real, existential reality as human banality. And perhaps banality leads-

is the only way to bring humanity to ruin. Not avant-garde, crazy experiments, not the realization of wild ideas, not even technological progress, which creates more and more means to destroy humanity, but simple human banality. And it seems that the forces that drive the world will simply get so bored of contemplating humanity that they will spit on everything and the project will be closed.

Saving the night

How did the idea of rehabilitating the night come about? What do we have to save it from? From the *banal*, because the banal is going to rehabilitate the night. In fact, the banal has already stolen the night from us.

When we say "night", we immediately throw this concept into the sadistic cabinet, where two phenomena are being experimented upon. The first is residual moralism. Our intellect tells us that night is something associated with the bad, the dark, the evil and the scary. Of course, modern man is absolutely amoral, but he still retains some vestiges of the rhetoric of good and evil, bad and good. And when we speak of night in this context, the *night hides from us*, having seen a moral stamp that corresponds to absolutely nothing and does not derive from any full-fledged religious or ethical system, and consequently, the *night is not with us*.

The second possibility of misinterpreting night is to associate it with a concept that has strong traces of visceral hedonism with erotic and dipsomaniacal connotations. It immediately brings to mind common phrases like -
"spend the night with someone." We're also caught up in the habit of

regular alcohol intoxication, which reminds each drinker of himself or herself in the evening: "Well, now we can do it, the business is over, now the night is approaching and we can start preparing for it", i.e. pouring. Sometimes these dip-somanic and erotic elements overlap, though not necessarily. Then there are plans to go to a disco, to go out to bars, unhealthy excitement after work, or other manifestations of the fading of the self, reaching for the hedonic element of a dubious comfort.

Tehran night

I was in Tehran recently and marveled at the Tehran night. It lacks both components. There is neither dipsomania nor affective overt eroticism.

Nevertheless, toward nightfall, the 15 million people of Tehran, a huge one- to two-story city rolled into the foothills of the Elbrus Mountains, come alive, and Iranians roll out onto the street. They go into the night, they go to interact with it.

But there are no bars, no prostitutes, not even the East Caucasian vulgarity that is sometimes found in the daytime. And yet young and not-so-young people in Tehran begin to wander down the street.

What do they do with the night? They don't eat, they don't drink, they don't go to bars or discos, but the city comes alive. I've noticed where the energy goes. They start honking their car horns and the city hums unbelievably until morning, until they calm down and go to sleep.

Maybe they're forms of some kind of subtle sublima-

I'm not sure what I'm talking about. The Iranians are an amazing people, very subtle. I think they are actually going to *meet the night* in the purest form that we have lost, immersed in the hedonism of dipsomania and vulgar, fictitious, sexless eroticism.

The experience of the night

Now let's talk about the different aspects of night. The first aspect of night is the *experience of night*. In order to understand what we are talking about, let us try to clarify for ourselves the logic of *night discourse*.

To begin with, it is necessary to *take the night out of* the *realm* of the *known*, of the *familiar*, of memories, of sensations, of obscene stories or clichés, and of the emotions that begin to rush *from* within as soon as we are invited to think about anything. It is necessary to move to a free form of encounter with the phenomenon, that is, to free the "attic" of "unnecessary details",
the "wallpaper" that has been pasted there, etc. It is necessary to think about the night, to experience the night in our consciousness, in our mind.

Try to tune in to this state, try to simply move in this direction without any known prejudices and preconceptions, without unnecessary memories and unnecessary associations. In order for the night to open or simply actualize in our consciousness, it is necessary to forget about your "I" at least temporarily. In principle, it is possible not to remember about it afterwards, because nobody needs it, and you yourself in the first place. And if for the sake of the experiment you correctly put aside your own individuality and turn to your own self.

When you come to the phenomenon of night, to night as an *event of your personal, inner experience,* you will, of course, begin to move in the *direction* where the subject of this lecture lives and, consequently, the lecture itself - where it comes from and by whom it is read.

It's written in black

Imagine that night descends for a moment into our consciousness. Imagine how slowly, gradually, the light goes out, objects disappear, thoughts disappear; how you yourself barely drift into sleep. *In* order to talk about the night, *it* is necessary to be *in it*, to touch its flesh, to listen to its voice. Our task is to *make the night speak*. Not to speak within it, not to talk about it, but to give it a chance to speak, to whisper, perhaps to rustle something by itself. The question is how to do it?

This is where the wonderful Germanic saying comes to our aid: "obscurius per obscurium" ("dark things are known by means of even darker things"). We can also recall the famous alchemical formula: "Nigrium nigrius nigro" ("black, more black than black itself"). In order to read the language of the night, in order to hear, to see its writing, it is necessary to find that point which is *even darker* than it is, to dig a passage to its bottom - to the place where the maximum thickening of the night is located. And then what seems darkness to us today will *become light*, and we will see that *something* is written in black in the night.

How do we show these black-on-black letters? If we add light, they will finally be flooded. The inscriptions that the night bears on its forehead are made in black. And only by illuminating its bottom, only by delving into

We can gradually begin to discern that the phenomenon is *heterogeneous*, that the night has gradations, and that the black color of the night is extremely rich in shades and content.

That is, we are beginning to approach the *status of the owl*, which is the bird of philosophers, since philosophers are
- are the very creatures that can see in the night where ordinary people can't see.

Fadeyev-Popov's perfume

Here a formula (or image) from modern physics, superstring theory - Fadeev-Popov spirits - is very important and productive. Fadeyev-Popov spirits arise from the theory of probability. The possibility of probability theory gives each phenomenon a certain index. Ordinary,
"classical" probability varies between zero and one, i.e. zero is not at all improbable, while "one" is not just probable, but actually exists.

In addition to these boundary states, there are many shades of the probable. There are phenomena whose probability is infinitesimal - a hundred zeros after the decimal point - but this infinitesimal value belongs to the category of probable, despite its proximity to zero. For all its tendency to zero, it is *not zero*.

Fadeyev-Popov's spirits assume the existence of *negative probability*. It is quite impossible to think about it, but this negative probability is not mere improbability. Improbability is zero. Reality is one. But Fadeyev-Popov's spirits are on the other side of this issue as the most important one.

element of the solution of the Worldsheet calibration problems (in the same superstring theory).

Inviting you to the experience of night, I call you to go where the Fadeev-Popov spirits are present, nesting. It is they - these strange phenomena, the parent matrices - who will allow us to illuminate the night, because they are fundamentally on the other side of the world.

Triad of the night: haze

The next step in the de-banalization *of* night is *to reject the idea of it as a diminution of day and light*. In order to understand this, we must turn to the retinue of night. In terms of concepts, we can distinguish a triad of the retinue of night: *darkness, gloom and darkness*.

In meaning and in hierarchy, darkness, gloom and darkness are not equal, not identical.

Linguistics will help us discern this subtle hierarchy of the retinue of night - haze meant originally *moist masses of air or mists*.

In fact, haze is an *atmospheric* phenomenon and means a certain reference phenomenon. However, it is curious with regard to haze that the Slavic word "sky", which we associate with something light, clear, transparent, is in fact etymologically close to the Latin nebulos, i.e. fog, haze. The same root can mean different things, as different peoples defined the sky in different ways. So, in the original Slavic etymology of the word

The term "sky" is very close in essence to the concept of gloom. It is clouds, cloudiness, damp, heavy spaces creeping over the upper solid. And in our minds, when we say "sky" we mean blue, azure and expanse. It's in

In the Slavic unconscious, the sky is covered with clouds - it is a cloudy sky, a haze. In the Slavic unconscious, the sky is covered with clouds - a cloudy *sky*, a haze.

The haze is a water mass and an atmospheric and aesthetic decoration of the night, a *reminder of* the night, it is in no way the night itself. Therefore, in the expression "night haze" we are not dealing with pleonasm or tautology. By "night haze" we mean the damp mists of the night, which remain in the morning and even in the daytime. A haze is a night that is present around the clock. And its seal is the frowning Slavic sky.

Gloom

Gloom has a very different etymological and symbolic meaning. It is a *state of extinction*. It is not a phenomenon in itself, but the reduction or diminution, the entropy of another phenomenon, which has autonomy, and which through *darkness is darkened*, darkened, dimmed.

The representation of gloom is a representation of death as diminution, of death as wear and tear, as entropy. *What is* emphasized here is not *what is* dying, but the process itself. Therefore, darkness often becomes a metaphor, including an ethical metaphor. It serves to describe not only natural phenomena, but also the obscuration of the state. We constantly use in our speech such expressions as
"gloomy expression," "gloomy state." Of course, there is gloom that is nocturnal, but there is also gloom that is not nocturnal. For example, the *gloom of day*. It may be the state of a person, and then it is said that "darkness has enveloped him.

Darkness as diminution and dying is also broader than night, and the

extends its dominion to the sphere of the day. But it does so in a different way from the darkness - not in the form of damp fog and frowning clouds, but in the form of a constantly reproduced mystery of dying, decay, fading, exhaustion. This is the work of the night.

Darkness as a boundary

And the third member of the retinue of night, darkness, gives us a real insight into the essence of night. Darkness means nothing but itself. It is, in essence, night.

Of course, this concept is different in different languages. But now we are talking about the Russian language. Darkness is the idea of a *boundary*. Darkness is that which encompasses the visible world, embraces the Universe, envelops things today, and us, and all the creatures of the world from all sides. In this, it is indeed completely merged with night and is like it in this.

In the notion of darkness as a boundary, our human metaphysics manifests itself. For we instinctively *think, feel, and speak in terms of the day*. We look at the world through the eyes of day. We look at night from the perspective of day. And so night is a *borderland* for us, marking the end of what we know as day.

It determines with a kind of fatalism, inevitability and absoluteness *where* we came *from* (because we once did not exist) and *where* we will disappear to. *We come from the night and go into the night*.

But we should have gotten rid of this idea of night and darkness as a boundary as well. As long as we look at night in this way, the key to night eludes us. Darkness remains forever a closed negative concept.

Darkness contains languor, terror, oppresses us and in-

The deep desire to stay within the boundaries of the day as long as possible, evading, distracting, moving away from these boundaries. We squeeze from darkness to the light of day, thereby only increasing the negative and destructive potential of night. And, at the same time, aggravating its misunderstanding.

In order to understand the metaphysics and ontology of night, we need to break down this major barrier and perceive night not as a boundary, nor as pitch blackness
- because "beyond" means the edge beyond which we can't see or know anything. But beyond that is where it all begins....

As long as we view the night negatively, it will elude us.

Now we've entered a new phase. Not just the removal of the night from the predatory embrace of banal reason, but something more serious. We have come close to the experience of night, to the liberation of night from the notion of *boundaries*.

The sacred silence of the earth

René Guénon, in The Great Triad (where he breaks down the Chinese tradition), has a cryptic passage that goes like this: "The sky is turned toward men, and the earth is turned toward men. The sky is therefore a *speaking* phenomenon. It constantly gives voice to its messages through the words of prophets and priests, through the will of heroes and kings, through the march of history, through the rise and fall of kingdoms, through the deeds of peoples and races. Heaven acts and makes itself known by sending its sons to us.

And the earth, the traditional synonym for night, is *silent*. It says nothing, it simply marks the *end of the celestial discourse*. Where this discourse ends,

the silence of the *earth* begins. That's why it's turned toward us *back*.

It is no coincidence that the spiritual experience of ascent to heaven is described as passing through a dense zone of loud voices, as howling, trumpeting, angelic singing. Night and earth are silent. Their message is only what we understand: "Our time is up" ("we have no more money left on our balance sheet"). So the silence of the night entered the Indo-European language as a substitute for the concept of "nothing". We say night and mean nothing, the Germans say die Nacht and mean das Nichts. The French say

— le neant means la nuit. We do not call the night by its name.

By the way, many current words are substitutes for taboo words. For example, the word "fish" has never sounded like "fish" in Slavic. "Fish" is simply a creature "digging" with its face in the mud. The real name of fish in Old Slavonic is the non-tabooized "zva". But it was not used because they were afraid of awakening the giant mystery that is associated with this river or sea animal. Therefore, out of respect for fish, for "zva", out of terror before them and, probably, love for them, they were called respectfully, delicately and keeping a distance - "fishes", i.e. "swarming".

That is why they named the night as well - , nox, night, nacht, night,

— as if to say: "No, we will not call you, you are always different, not what we say. The human language is silent about night. Therefore, we do not know the real mythology and the real name of the night.

Night hides its name as the earth hides its face. We know only its back (as, however, we do not know the back of Heaven, we see only its face). And we can compose

The only way to get an idea of the essence, of the *face of* the earth is to refuse once and for all - without pity, ruthlessly and resolutely - to look at it from the side of the day. As Evgeny Golovin liked to repeat the lines of a French poet: "*He who goes against the day should not be afraid of the night.*

It is necessary to understand *night* in *itself*, without the experience of day; not as a limit of diminution, but as something independent, self-sufficient, self-signifying. It is where the hidden, secret face of the earth is that which is *blacker than black*. Strikingly, however, none other than Guénon said that this *face of the earth* is *strangely juxtaposed with the back of the sky*.

It is a dizzying intuition: the sky, it turns out, has a *flaw*, however insignificant, however infinitesimal. And the earth, which seems to be extremely simple, has an incredible, profound *mystery*. It is the mystery of *black radiation*, the mystery of the black rays of the night.

Mythology of the night: the viviparous mother.

If we go further in this direction, we should turn to Orphic Greek mythology, where (or nox - in Latin) was represented as a primordial being who rode across the sky in a chariot drawn by two black horses, scattering darkness across the celestial surface with the fragrance of its perfume.

- was the daughter of Chaos, she belonged to the category of the highest and absolute deities, whom even Zeus feared. The supreme Olympian gods *swore by night* only as a last resort. This is a much more fundamental ontological reality than the Olympians themselves. At

In Greek mythology, Night was seen as the *mother of* two children: Aether (light) and Hemera (day). Thus, the Greeks *did not regard Night as the negation of day*. They were able to look at night not through the eyes of day, but through *night vision*. They were able to turn their pupils in the opposite direction and see phenomena from the other side (as if we were not looking into a television set, but at ourselves from a screen and seeing what was happening on the other side).

The Greeks were marvelous creatures, and in the theogony of the Orphics, the night was considered to be the primordial cause of existence and the supreme being. The night giving birth, begetting, *life-giving* - this is an image that brings us closer to understanding its essence. It is a pregnant, pregnant night. The Russian word
"womb-bearing," that is, carried in the womb, conceived in the womb, non-empty, non-sterile here corresponds exactly to what we want to look at.

Lilith is sterile, but she gives birth

Of course, night deities in different theologies and mythologies (like succubi in magic or Lilith in Kabbalah) were associated with sterility. It is no coincidence that the name of Lilith, the first, sterile wife of Adam, is consonant with the Hebrew word "leila", i.e. night (1). But this is just the view from the day side. However, the Kabbalists said that Adam together with Lilith *gave birth to a* large number of special beings (Abel and Cain are the daytime descendants of Eve), among them Aza and Azael and other strange nocturnal beings. In this suspicion there is a memory, an Orphic intuition that the night is fraught, that the night carries in its womb, that the night is laden, the night is full, it does not go out.

On the contrary, it is fertilized and impregnates, carrying in its womb light and day. Although it is a special day and a special light.....

Kek and Kawket: Egypt's overnight couple.

The Egyptians have an interesting mythology of night. They have the night dual, it represents a pair of characters from the great eight, the great Ogdoad, the primordial gods of chaos. The male half of the night is Kek, and the female half of the night is the goddess and proto-goddess Kauket. Kek and Kauket are a couple(2). Kek is a toad-headed man and Kauket is a snake-headed woman. Kek is called the "*progenitor of light*", this is close to the Orphics, and Kauket *is* called the "*quencher of light*". Therefore, they sort of design the night from two sides. Kauket is the female embodiment of the night, the extinguished light, or the extinguished light (which is even more interesting), and the male embodiment of the night - Kek - the unborn light. This differentiation of the toad-headed god of night and his snake-headed wife gives us a subtle insight into this marvelous couple.

In many traditions, in many different linguistic contexts, this sound game is repeated: Kek and Kauket, Gog and Magog in the Bible, Koki and Vikoki in Hinduism. This was pointed out by Guénon in his time. Such strange primordial beings, belonging to the realm of darkness, are demonized by our daytime consciousness, but if we dig deeper, we see that they are much more subtle and multidimensional(3).

Night in monotheism

If we take Judaism into consideration, we see that there is no special story about night. But it is significant that the counting of days in the Old Testament begins with the words: "and there was evening and there was morning," that is, night precedes day, just as the west and the fall equinox precede the rest of the year.

So, first "it was evening" - this is closer to our Ereb[4] ( ) and Nyx ( ) - and only then was it "it was morning, day one. And by the way, the Orthodox custom of celebrating the Church's New Year's Eve on September 1, Old Style, when the "evening of the year" comes, goes back to this con- ception.

A night in Orthodoxy

The image of night in Orthodoxy, contrary to expectations, does not carry a special negative load. Of course, the Psalter (Psalm 90 - "Alive in the help of the Most High") mentions The "fear of the night" and the "thing that comes in the darkness", but in general these are rather minor characters, and they do not reflect the essence of the night, but only certain aspects of it and what can happen in it. By the way, the same psalm speaks of the "noonday demon" and the mysterious "shriashch", which, apparently, people do not encounter at night (since it is mentioned together with the "noonday demon"). At night, however, it is possible to encounter a "thing in the darkness that comes". The "demon of noon," however, would have to be discussed separately.

As for the night, Orthodox liturgics places its divine service precisely in the space of night. The full church service is quite long, and originally and even in later times (in Russia up to the seventeenth century) it was performed at night.

now we call it the all-night vigil. The vigil began with the Paschal Liturgy, followed by the
"Vespers," then " Matins," then " The Hours," then.
"Midnight," then "Matins." In the Old Believer tradition, the entire prayer cycle is still recited without abbreviations, although there is an interval (at night) between the First Hour, adjacent to Matins, which is recited in the evening, and Midnight, which is recited in the early morning.

Normal Christians, therefore, spent the whole night in prayer. It's not clear what they did during the day. Probably sleeping. In Moscow Russia it was believed that if a person did not sleep during the day, after dinner, he was most likely a heretic and was having affairs with the devil. After the service he ate and went to sleep. Then I woke up, ate again and fell asleep again. And in the evening he went to the service again. In the Christian cycle, night and day are reversed. They replace each other.

Hence this Orthodox command to be *vigilant in the night*. Here we should recall the parable of the negligent virgins who did not buy candles for the bridegroom. After all, church candles are the Christian understanding of that *special light*, which in a sense opposes the daytime sun. It is the sun of the night, it is the light of the unquenchable, the light of the night, which remains in the night and is lit at the time of the divine service.

In a ritual sense, night is conceptualized as something holy and beautiful in the Orthodox tradition.

"Darkness exceeding light."

But there is another, deeper, theological aspect of night, affecting apophatic theology. It is

apophatic theology provides a way of knowing God *by identifying* Him with all the things of the world that we see around us or can only imagine. Apophatic theology emphasizes that whatever we say concerning God will be wrong - God is not this, not that, not that.

It was from this apophatic logic that St. Dionysius the Areopagite introduced a term such as , i.e.
"super god." Why does such a strange formula arise for many people - ? Precisely because if one says that God is identical with God, it would not be *true*. God, in fact, is not identical with anything in this apophatic method. And St. Gregory Palamas says of God: "*This is darkness exceeding light*." This formula brings us, in a righteous context, closer to the reality we are studying today.

The night of destiny

Night has a fundamental significance in Islam as well. Muslims have a holiday - "leylat-al-qadr" ("the night of pre-appointment"), which marks the act of entering into Muhammad the flesh of the heavenly Koran, after which Muhammad began to extract from himself what came to him in this night. And after this night of predestination, the history of Muslims flowed in a completely different way.

In Shi'ism and in Sufism, the theme of night receives an even broader apophatic interpretation.

Metaphysical night: potentiality

In metaphysical traditions and concepts, the day is associated with the day of the saint.

In the nighttime, the actual, the actual, and the potential, the possible.

In metaphysics, the categories of "possibilities" and "all-possibilities" are regarded as the most problematic field. The actual always narrows the field of the possible, because it exists in a syntagmatic chain of exclusion of other possibilities (which are not actual precisely because this particular possibility, which has passed from potentiality to actuality, is actual). The consciousness of metaphysicians gravitates towards those possibilities that exist as possibilities but are not yet realized, *simply* (without yet - i.e., for example, having been realized earlier) not realized, or can be realized theoretically - that is why it is a possibility.

Seeds of the impossible

Metaphysically, night, as an expression of Possibility, of potentiality, is always *fraught*. If in mythology or in some psychological aspects we can, in a certain sense, play with the sterility and frailty of the night, metaphysics begins with the fundamental assertion that the night is "knocked up. It carries in its womb, it has carried in its womb, indeed, it has carried everything and always carried in its womb. It is the overflowing womb of the night, teeming with and vivifying potential. In this metaphysical night, of course, there are seeds of what is, of what could be but is not yet, but there are also seeds of what is not and cannot be. And one can only speak of this reality as *seeds of* the *impossible* or impossible seeds.

They're just that, seeds of the impossible, and they have to do with the fact

what we have labeled as the mystery of black, blacker than black itself. Nigrium nigrius nigro.

We must distinguish between the darkness that gives birth to our light and the darkness that gives birth to *its* own *light*, its own black rays that do not become our usual light and remain a special, specific *glow of* the *night*. This is the reality with which we could deconstruct its flesh and really make it an object of direct personal bodily philosophical and intellectual experience. This second or night light is what really fascinates our metaphysical intuition.

"Something is wrong here," we guess and for the first time we start thinking about very interesting and serious things.

The black fire of the many-armed Shiva

As a kind of banal illustration of the metaphysics of darkness, we can cite the Hindu doctrine of the three gunas (states of nature, "prakriti"). They follow in this order: sattva - light, rajas - fire, expansion, and tamas (the same Russian *darkness*, the same ancient Indo-European root) - inertia and the lowest form of material existence, immobility, frozen. All things of the lower world contain mainly tamas - darkness, and of the upper world - sattva. This is the general hierarchy of the manifested world. Castes, spirits, natural phenomena, kingdoms are arranged according to its principles. Everything here is harmonious and logical, but only until we pass into the world of principles. Then the opposite situation arises.

Among the triad of so-called "higher gods" of Hinduism (although it would be more accurate to call them metaphysical beginnings), there is a "reverse" distribution of castes in the

according to the gunas. Brahma, the creator of the world, corresponds to the guna sattva, but Brahma, the creator, is generally worshipped by the Vaishyas, the third caste, the lowest caste. Of the three major castes it is the lowest. Vishnu corresponds to rajas - this fire principle is the patron of warriors. The Brahmans, on the other hand
- the highest caste of Hinduism - worship primarily Shiva, to whom the *guna tamas* corresponds. In other words, here we find a hierarchy in the world of beginnings directly opposite to that which we find in the manifested world and in human castes.

In this case, in the concept of tamas, we are confronted with a dual reality: in the triad of "higher gods" it has an undisputed superiority over the others, while among the things of the manifested world, on the contrary, it is located at the bottom, acting as gross matter. And one has to wonder whether this visible anomaly of the Hindu tradition does not represent an indication of what we have called the *face of* the *earth and the reverse side of night*. This second side of darkness, the asceticism of Shiva, brings death, the end, but it also reveals the spirit, the one, imperishable, indestructible, eternal thing that shines like a giant black pillar of fire in the midst of all worlds.

In one of the Puranas it is said that the supreme deities, Brahma and Vishnu, were arguing among themselves about the supremacy of which of them was more important, until they saw a ray coming from the infinite and being lost in the infinite. And it was black and invisible. Then they worshipped Lord Shiva and said:
"What fools we are. This is really something we don't understand or know. You are the highest of gods!"

The Sufi practice of "fana"

In the metaphysics of Sufism there is the practice of fana, that is, "extinguishing". Imagine that you are holding a lit cigarette in your hands. You finish it, and then you put it out in an ashtray. This is also the practice of fan: you are there, you walk, you drink compote, you look around, you make a phone call. But really - it's a burning cigarette. While it smolders. But sooner or later it will run out, and without waiting for it to burn down to the filter, you just put it out at the bottom of the ashtray. It's the simplest fan formula: you are and you are - one! - you're gone. You are calling for the end, you are calling for the end of your own existence.

It would seem that one could say: well, that's it. However, from the point of view of Sufi anthropology, as soon as you have vacated the place *that* you occupy *unjustly*, accidentally and meaninglessly, *everything begins*. Everyone occupies his place unrightfully; he has no ticket. Often we dream that we are riding in the Moscow subway and they start checking our tickets. This is a correct dream intuition, because *we do not really have a ticket*. We are going, but we have not bought a ticket, we have not paid for it, and any controller - indeed, *any* controller, just anyone! - can, with good reason, immediately pull us out of our seat and "extinguish" us.

So, the first step in paying for your own existence is to extinguish yourself like a cigarette and enter the "fan" state. And then see *what happens*. *If there is something valuable in you, it will make itself known*. It will come and say (as in Psy Korolenko's song): "Dear comrades, I am little Havela, I have come, now I will occupy this place." And if nothing comes, it means that you have failed. Well, make room for others.

This practice of metaphysical self-extinguishment in the

Sufism corresponds to the monastic practice of orthodox kenosis, exhaustion. The monk extinguishes himself so that *someone else may* manifest in him. He hopes that it will be someone else.

However, not every monk succeeds in making it a *true other*. More often than not, they are confused about themselves and the more they try to get rid of themselves, to humble themselves, the more their egos become convinced of how good they are. This is a very hard way. It is also a kind of *night practice*, although it is Orthodox.

Don't declare: what is the meaning of this?

A very important formula is given in the Gospel: "the light shines in the darkness, and the darkness does not declare it". At first glance it would seem that everything here is simple. It is as if we are talking about a light that has appeared and interrupted the dominance of darkness. But let us imagine everything a little differently. It is no coincidence that all the translations have this "declare", that is, "completely surrounded". The light shines, but the darkness cannot surround it. In fact, this is a different kind of darkness, because the darkness given as a boundary is that which by definition surrounds, both metaphysically and individually. But the darkness whose ring is broken through by a certain light is a special light, surely an unusual light that has been kindled in the darkness,
- is of a different nature.

Unfortunately, we don't know whether this light broke through the darkness in only one point or in several.... But even if it did, if it did at one point, it didn't. Maybe, by 359 degrees it still announced it, but if it did not announce it at least by one degree, it means that it did not announce it at *all*. In other words, where

the border is broken, the very notion of "not announcing" is canceled.

The darkness of the border. But in this very complex and frightening formula, we are talking about a special darkness, a darkness *that has been unraveled*, that has been transformed because it is "undeclared. So it is no longer darkness. It is enlightened from the opposite side. And this light, which is truly non-eternal, in other words, which has no prospect of entropy, which is not subject to darkness, is also a *special light*, an unusual light. And so, when it is lit and shines in the darkness, it turns out that it has disturbed something in the fundamental balance between the possible and the actual, between night and day. And *nightness* (or dayness) appeared, a special reality where light does not end and darkness does not extinguish it. Accordingly, there is no beginning, no end. There is a breakthrough in the fundamental dialectic.

So what does this marvelous Gospel formula tell us? It brings us *back* to the point where the *back of heaven meets the face of the earth*. It is a special darkness and a special light. They have transformed each other and become something else.

Russian darkness

The genius Klyuev, the Russian prophet, precisely foresaw this in his poems:

"And over Rus' the Babylonian fringe is
branching and multiplying.
The Mother's eternal darkness will rise, shine,
be ennobled."

It is not man who *will* be ennobled, but the *darkness will be ennobled*. The broadcast, holy night will be deified. This deification of darkness is certainly under-

pushes us towards a surprising thing, such as *Russian darkness*. For whatever Klyuyev wrote about, he wrote only about Russia. For only "Russian darkness" is the only thing that can be subject to this deification. "Russian darkness is maternal and prophetic.

Xenophanes and his land

Here I should make a methodological digression concerning the ancient Greek pre-Socratic philosopher Xenophanes. The further I go, the more I come to the conclusion that "the only correct and absolutely true philosophy" is not Marxism, but only the teachings of Xenophanes. For us gonzo-metaphysicians, Xenophanes is the absolute authority. Everything Xenophanes said is not subject to the slightest doubt. All his reservations, all his obsolete conceptions, all the rumors and myths about Xenophanes are, from a metaphysical point of view, almost hagiographical in character. I profess his philosophy, I am his direct follower.

Xenophanes' philosophy is an absolutely *nocturnal philosophy*. It is a philosophy in the style of "Russian darkness". Xenophanes was a philosopher of the earth. But how did he see the earth?

Unlike other pre-Socratic natural philosophers, he taught that *everything is made of earth*. Everything - including the human soul. He saw the human soul as a *direct product of* the *earth*. He explained it easily and, in my opinion, surprisingly elegantly: from the beginning there is only the earth, which is alive and absolute. By "earth" he did not mean some abstraction, but simply concrete earth - the ground, the soil.

You might, by analogy, think of one of the persona-

In other words, he was a kind of follower of Xenophanes' philosophy. In other words, he was a kind of follower of Xenophanes' philosophy.

Thus, Xenophanes is always talking about concrete earth, arable land, what is under our feet, the dust. This earth, endowed with a gigantic internal energy of movement, *liquefies* and becomes water.

Then the water *evaporates* and turns into clouds. Then the clouds, as they become thinner and thinner, *ignite* and turn into the sun and stars. When the sun begins to die out, it turns into clouds again, cools down and rains on the earth, the water is absorbed into the earth and everything starts again. In other words: from mud to heaven and back to mud again. This is the Xenophon cycle.

Xenophanes' other major elements of philosophy are related to all this. He taught that the sun, which we see in Liguria, in Phrygia, in Egypt, or in the Scythians
- It is *not the same sun*, because the lands there are different; the waters that arise from these lands are different; the clouds there are completely different. Accordingly, the *suns there are different*. And this was *physics*, not fairy tales. I insist that this is the only correct, real and strict physics. After all, the Russian land, giving birth to Russian trees, Russian rivers, Russian clouds, Russian sun, gives birth to our Russian souls. *Our souls are physically created from the Russian earth*. And maybe they are a little lighter than the earth itself, but it is at least one of the forms.

Be true to the land

If we take Xenophanes as the key to understanding what is happening to us, we can reinterpret Nietzsche's words: "My brothers, be faithful to the earth. The life-giving land, the land that is not turned to us neither back nor face, without *sides*, without back, without face *at* all, one, common, global, total land is universal *and only Russian*. But it is the Russian land that creates everything that happens to us, it creates our language, our sun, and in the most direct, physiological, material sense.

With this understanding, Russian darkness, Russian night, Russian darkness, Russian darkness, Russian darkness, Russian forest, Russian thing, Russian river - acquire a special meaning. On the one hand, of course, these are universal phenomena, and on the other hand, they are *only ours*. For us they are and are endowed with meaning only *here*, in the horizon of the Russian land, and we do not know what is found beyond this "here". Therefore, when we read books of other epochs and other lands, it only seems to us that we understand them. But truly - we write them ourselves, when we read them. We create through Russian souls what Bataille, Nietzsche or Heidegger wrote. Heidegger and Bataille do not really exist; they are fairy-tale characters invented by the Russians in the new Russian folklore. This folklore, in fact, has invented the whole world and everything inside and outside our borders, such as France, which we also think of in Russian.

I was amazed in my youth when E.V. Golovin actually *created a* Europe, a European cultural geography that not only does not exist, but never existed. It was a marvelous geography populated by sages, poets, alchemists, heroes, metaphysicians, dandies. And it's still populated by them, this holovin-

sic France, Golovin's Europe. But in fact, such a France exists only in Russian consciousness, in Russian thinking, in Russian action, because it is based *on the vapors of our land.* Golovin recreated something that did not exist - Russian European cultural history. When we really try to look at the Europeans as they look at themselves - if, of course, someone manages to get so far away from themselves - we get into a completely incomprehensible territory, where nothing that we consider European exists and never existed, but everything was completely *different.* Cold and incomprehensible. Soulless. Coming from another land, where the grass smells of plastic perfume and toilet water....

Russian "everything."

This combination comes to mind: "Russian everything". Russian everything in general. Not "everything Russian", but "Russian everything". We can assume that there is also "non-Russian everything". But this is only an assumption that there is something outside of Russian everything. All that we are given is our land and its various states. Therefore, outside the people and outside the native land there is simply no ontology. Being is a purely Russian phenomenon.

And if any other peoples have analogs of existence, we do not know it, firstly, and secondly, we are not interested in it. Therefore, I willingly admit that to a non-Russian mind everything said about the metaphysics of night and its rays will be completely incomprehensible. But I am deeply convinced that every Russian will understand perfectly well what I have said.

The Dictionary of the Night as a political program

What can be suggested as a *practical application of* this study on night and its rays?

For my part, I see this as a kind of call, a political program, clear and accessible to the people, to the broad masses, and in a simple and intuitive terminological apparatus. I also think that in order to bring this idea of night to the masses, it is necessary to develop a night vocabulary, a *vocabulary of night terms*.

The dictionary should, of course, be compiled in a xenophanic manner. It should include many dictionary entries,

- At least most of what we conventionally call "European thought" or "Western thought" will certainly be included. However, in an original interpretation and, more often than not, in an unexpected hierarchical sequence. Some phenomena that turn out to be secondary, we will simply omit or give them a small place. On the contrary, we will talk about some things (which are considered marginal in the West) in the Dictionary of the Night in detail.

I think one of the chapters of the great dictionary of the night that we should all write would be the whole book, preferably in the French original, Voyage au bout de la nuit by Louis Ferdinand Céline. This book opens as an epigraph with the "Song of the Swiss Guard", which I believe should be written in the heart of every decent person:

"Notre vie est un voyage
Dans l'hiver et dans la nuit

Nous cherchons notre passage
Dans le ciel ou rien ne luit."

Which translates literally as:

"Our life is a journey through winter
and into the night
we seek our way in the sky
where nothing shines."

Twenty-five years ago, when I encountered this book for the first time, it made a shocking impression on me because it was really a fundamental, metaphysical and physiological experience of the night at the same time. It is not just a book, it is something more than a book, it is not a text, it is a voice, a call of the night, and I still remember these words:

"Elle prend tout ce qu'on dit la peur, tout ce qu'on pense, tout. Ca ne sert pas même d'ysarquillier les yeux dans le noir dans ces cas-la. C'est de l'horreur de perdue et puis voilà tout. Elle a tout pris la nuit et les regards eux-mêmes. On est vidy par elle. Faut se tenir quand même par la main, on tomberait. Les gens du jour ne vous comprennent plus. On est Seiry d'eux par toute la peur et on en reste icrasy jusqu'au moment after the end of une façon ou d'une autre et alors on peut enfin les rejoindre les salauds de tout un monde dans la mort ou dans la vie."

(This is the end of the lecture at the House of Culture of the Ministry of Internal Affairs called "Night and its Rays". I hope you were able to feel them for yourselves.)

Footnotes:

Etymologically this is not true, since "Lilith" pro- comes from the Hebrew root for "lion," "to wriggle." See "Enoch overshadowed."

It is interesting to compare this story with the concept of two Leviathans, male and female. See "Enoch the darkened".

This topic is dealt with in detail in the chapter "Satan and the Problem of Precedence" in the book "Philosophy of Traditionalism".

Erebus in Greek mythology is the son of Chaos and brother of Night.

DEATH AND HER ASPECTS

Those who celebrate New Year's Eve will burn in hell.

Our classes are in a perpetual state of learning an institution that you cannot graduate from, you can enter but you cannot leave. Entry is a ruble, exit is ten rubles. But in principle, even ten rubles will not save anyone, because "a claw is stuck, and the whole bird is lost". We continue the tradition of New Year's lectures.

Usually on New Year's Day, people rest and relax. In technical analysis, in economics, there is a very important phrase: "The majority is always wrong". This refers to how you should play the stock market. If everyone is betting on the upside of a stock, you should immediately bet on the downside, and vice versa, because "the majority is always wrong". Any decent traditionalist can sign on to that. If people around you do something, don't do it ever, do the opposite and you will be right.

Usually before the New Year we normal people, conservative revolutionaries, hermeticists, and Eurasians begin an era of intense ascetic attention. The study is accompanied by fasting. You know that people who start walking before the seventh of January are damned. They will burn in hell. Therefore, you can drink, walk and party only after the seventh, but before that it is the other way around. Already January 1 is the beginning of fundamental, violent self-torture. At this time one should wear chains, vestments, i.e. one should turn to something directly opposite to all those olivier salads, visits to friends, "call your parents", etc. A skit is needed at this time.

Our lectures tune us to the right way of spending the New Year and especially its beginning. Therefore, we will talk about the most appropriate subject for this period of the winter sun - death and its aspects, tuning our consciousness to the lowest point that nature, the cosmic sun, is now reaching.

He who died never lived

I would like to begin with a phrase that I suggest you remember not only during today's lecture, but also until the end of your earthly days. This phrase was once uttered by Evgeny Vsevolodovich Golovin. I do not know where he found it, because he seemed to refer to different authors each time. Perhaps it is his phrase, or perhaps this phrase is an "absolute phrase". I remember that about 20 years ago, after waking up in some strange state, Evgeny Vsevolodovich said: "Whoever died has never lived."

It struck me because thinking about that phrase.

is endless. We will try to understand what he meant in the course of our lecture "Death and its aspects". It is clear that death can neither be conceptualized nor imagined without life. Death evokes life in our imagination and is an equally vague, mysterious and unfixed concept. We will speak of to understand death and life, to understand death.

Nordic deconstruction

We must first turn to etymology. Back in the late 1980s, I emphasized the need for a constant and *specific* deconstruction of any text or concept - let's call it "*Nordic*". There is the deconstruction (bringing an utterance back to the language, i.e. to the context from which the utterance originated) of structural linguistics, structural philosophy (I gave a lecture on this subject at the end of the 1980s), and the deconstruction of the concept of "Nordic".
"Deconstruction as the main weapon of Eurasianism"(1). It is the usual deconstruction: postmodernist, structuralist, but also very useful and important. A person incapable of deconstruction is of no interest from the point of view of philosophical discourse. You can stew on him, spit on him, humiliate him endlessly, because a man becomes a man (in the philosophical sense) only when he begins to learn the first skills of deconstruction. And if he does not deconstruct, then he is hopeless, uninteresting.

Every utterance is historical and was once uttered for the first time. This first time is extremely interesting and important for analyzing both its repetitions and the historical environment and meaning structures that defined it.

The art of philosophical deconstruction is the restoration of the starting conditions of an utterance, its context, its semantic loadings and semantic shifts in the process of citation and reproduction in other contexts. Whoever understands that no statement can be considered without analyzing its context, thinks, speaks and philosophizes correctly. He who succumbs to the magic of the sound of words, being carried away by suggestive streams of associations and chaotic semantic shifts, is a complete idiot and his words should not be taken seriously.

Besides the philosophical, structuralist level of deconstruction, there are even deeper, kabbalistic aspects of deconstruction. In a book by the contemporary Kabbalist Mardohei Shriki, I recently read this short remark in the footnotes: "understanding is deconstruction. In other words, *deconstruction is understanding*. And where else but in Kabbalah could we have encountered this tool? After all, it is not only a question of bringing ideas into context, or statements into language, but also of further deconstruction, of reducing *words to letters* and their digital equivalents.

But the Nordic deconstruction to which I refer differs from structuralist deconstruction in that here we reduce concepts and statements to the original,
to the Hyperborean praistok, to their protorunic, letter and proto-letter significance(2).

Reductio ad arborem

What is a letter? Where did the word itself come from "letter"? For example, the German word Buchstabe comes from the word "beech," a type of wood that was once carved into a letter.

were runes. Hence, a letter is a rune, something that is carved on wood or made of wood. Hence the "cuts" mentioned by the Chernorizets Khrabr, who mentioned the Old Norse Slavic pre-Cyrillic and pre-Glagolithic script. The primary concept of the letter, without which words, statements and ideas would not be possible, coincides with the *tree*. We are representatives of a *civilization of the tree*, so our reduction of everything to the runic level of deconstruction, to the letter, can be called *reductio* ad arborem, a *reduction to the tree*. And when we can reduce a phenomenon, such as death, which we are going to talk about now, *to a tree*, then we will be closer to the original meaning that is born in this original semantic space.

Radical Nordicism

Nordic deconstruction (reduction to a tree) *locates death at the roots of the world year*. According to Hermann Wirth(3), the original symbol of the year is a tree, that is, a circle in which the branches are inscribed.

The lower point of this Arctic ideogram means in the calendar sense the winter solstice.

What we are looking for is found *at the roots*. So we are approaching the roots of reality. We are looking at the place where death, night, darkness, where we - as humanity - are, in terms of the logic of world history. This is the midnight point.

The root approach is *radical Nordicism*. The word

"radical" means nothing other than "root" (Latin for "radix" - root). The one who turns to the roots of the World Tree (based not on the later Semitic Kabbalism, but on the Hyperborean Kabala) in search of original meanings is engaged in such a remarkable endeavor as radical Nordicism.

Russians are an arboreal people

A normal Russian man lives only in a tree. When he is born, he immediately finds himself in a wooden cradle. Spends his life in a wooden hut. Wears wooden shoes - lapti. All this together makes up the *civilization of wood*.

Our modern leather boots are from the civilization of the steppe, from the nomads. They're great guys, but *they're not us*. This is the steppe. Therefore, everyone is invited to say goodbye to leather boots and switch to normal wooden shoes, because otherwise we will no longer be Russian.

Having lived his happy life in laptops, hut and forests Russian man dies and gets into the coffin. Again - a *dre-spring* event.

Now, however, the wrong coffins are available. The coffins in which the new Russians are buried now are fake, you can't really die in them. A real coffin should be chiseled, it should be made of a single piece, of a trunk.

The Old Believers used to prepare such coffins for themselves in advance from their youth, because they had to work on them, to hollow them out, it required a lot of labor. And when they were hollowed out, they slept in them with pleasure. Firstly, they got used to that light already on this one. And secondly, in them,

They say they have had dreams of amazing power, imagery and vividness of colors and subjects.....

The idea of the chiseled coffin is a *return to wood*, a return to the element from which the Russian man comes, from wood.

We love trees. We are tree people, "radical" people. That is why we love "*antiquity*" and prefer to live in "*villages*". All these roots are "ancient."

"village" comes from "tree." This is how we approach the tree of life, the knowledge of good and evil, the World Tree, which determines what is life and what is death.

Death as a good beginning

Let us pay attention to the "beech" roots of the word "death". There are two basic letters in it: "m" and "r". Two fundamental signs, two hieroglyphs. Two themes to think about. All your life you can think about the letter "m" and the letter "r". And you have to think about them. These letters give rise to a number of meanings such as "sea", i.e. moisture, the water that flows at the roots of the World Tree, mater - mother, and also the ancient center of the primordial civilization Mo-Uru, from which came Muroma, Murmansk, Ilya Muromets, Maori tribes, Mount Moria in the Bible, and other descriptions of the sacral center in various traditions.

Where does the "s" come from in the Russian word "death"? We have the words "dead", "died", which are already quite meaningful, "m" and "r" are present here. So where does "*s*- dead" come from, why not "death"? From the point of view of linguistics, the letter "s" as well as the European "h" once meant

"good." For example, the word "sun" was formed from the ancient Indo-European root "il" and "s" - "s-sun".

It follows, then, that "death" - "with+death" - is not (to be) "with the dead", but "good Mo-Uru", "euthanasia", literally in Greek - "good death". - "good death." "Thanatos means death, and eu means good.

Thus, death for the Russian man carries something soothing, something soulful, something of its own, something good.

Smear and belly

When we pit "death" and "life" against each other, when we begin to think in these categories using Russian words, we make two fundamental mistakes.

First, when speaking of death, we use the soft "m", pronouncing the vowel "e". Second, we say, "life.

Both words are absolutely barbaric and sacrilegious. Because the correct way to say it is "*smert*". In Old Russian, there was a separation between "e" and "yat". "Yat" was pronounced as "e", and the common "e", which was written as The "e" was pronounced as "e". The Old Believer-Bespopovites still preserve both the naon chanting and the correct distinction of these two sounds - "e" and "e". Therefore, in fact, one should pronounce not "death" - this is already a distortion, profanity, "Nikonianism" and "Petrine reforms" - but "smert". This pronunciation does not arise from a poor knowledge of the Russian language, but, on the contrary, from a fundamental, good knowledge of it.

But also "life" is already an absolutely obvious stretch, because no one ever said "life". "Life" is abracadabra. In the creed it is a late-Bulgarian borrowing, artificially constructed in order to

distinguish between the life of the soul (actually "the life of the future age") and life in the ordinary sense (in Church Slavonic "belly"). But the first translations of the Bible into Old Slavonic used the word "belly" in all cases.

"Belly" and "smirting." That's what needs to be discussed.

So.

"life" and "death" are already too far removed from the original meaning of the sound. This is Pushkin, and therefore not the same. If we want to think in the categories of radical Nordicism and arboreal deconstruction, we must put "belly" in the foreground as what we understand today by life in its most fundamental, root meaning.

Of course, it is impossible here to escape the idea that the belly is that "Messire Gaster" (from Rabelais) which is at the heart of the struggle between the Engastromites and the Gastrolaters. This is the theme of the remarkable Grasse d'Orsay, who wrote that all men are divided into two secret orders, the "Engastromites" and the

"gastrolaters." Some worship Mr. Belly, others are terrible, deadly and sworn enemies of Mr. Belly. In this case, we are talking about the bellybutton ("gaster" in Latin means "stomach"), not the "belly" in its Russian sense.

So, "belly" and "smerth" are not "life" and

"death."

Life burns, death freezes

Another etymological meaning of the word " live",

"hagiography" is "to burn." "*Life burns*". The priests who performed the sacrifice lit, put on fire what was to be "eaten" by some idol or god.

"Eating" meant burning some kind of sacral-

the offerings. That's what "munch" was originally. Then this word lost its first wonderful, fundamental meaning.

"Smert is associated with frost, with rest, with cold, so life is heat, and "smert" is being in the frost, in the cold (in the student's case).

Three paradigms

All of this must be understood exclusively through the lens of the three paradigms. If we do not view all the aspects we are studying through the three paradigms - premodern, modern and postmodern - our words will just be meaningless bubbles. People who deny the methodology of the three paradigms - premodern, modern and postmodern - should be shot, just like those who deny the weight and absoluteness of geopolitics. In general, it is time to introduce new dogmas. Stalin calmly introduced and said that now we will have the dictatorship of the proletariat, comrades. Those who disagreed were gone. Those who disagreed with the three paradigms, they won't be left either. There shouldn't be any left.

The environment of betrayal, the environment of rupture and the environment of rupture

I have long been tempted to find an equivalent for these three paradigms in Russian, because premodern, modern and postmodern are European terms, and each of them requires from the Russian an artificial effort, a persistent comprehension, taking into account Latin roots, familiarity with European historiography and partly metaphysics of history.

I will now propose three formulas which are, to my belief, the Russian expression of the essence of the three para-digmas.

The paradigm of premodern, traditional society should be called the *environment of tradition*. Here natural organic relations prevail. Tradition as *transmission*. Connection is the basic quality of what is transmitted, because tradition - Latin traditio - is "that which is transmitted". Tradere is "to transmit".

There is a *medium of rupture*. This is modernity. Because the main task of the modern paradigm is to *tear*. This is what the Kabbalists used the definition of "tearing up gardens", "tearing trees from their roots". Modernity refers to an "environment of tearing", understood as an ongoing action. An environment whose meaning lies in the process of rupture. Modernity tears ties (legends), but it has not yet broken them completely.

And further: what is postmodern? It is an *environment of rupture*. Where the rupture has occurred, it is postmodern. Where the rupture is happening but has not yet happened(!), it is modernity. When a rupture occurs, when there is still something to tear, we are dealing with an environment of rupture. In postmodernity, there is nothing left to tear. This is its specificity.

Arthur Rimbaud's categorical imperative.

When Rimbaud said: "il faut etre absolument moderne", he meant it. A poet can issue general decrees. It's as if he had said:
"everyone hand me 25% of your income immediately." And everyone would have no choice but to grudgingly give him the money. That's the same kind of irrevocability, inalienability.

In his "letter of the clairvoyant" - la letrre du voyant (and he was convinced that this letter would never be found or published), Rimbaud wrote: "Il faut etre absolument moderne". A brilliant phrase, an absolute imperative, implying that "one must tear up." And he ripped. Look at his life.

Distinction between tearing and tearing

The dialectic of the environment of rupture and the environment of rupture is a very complex relationship, and in order to comprehend the thin line beyond which we live in the postmodern, or which we are about to cross, it is necessary to understand that this transition is the *most essential* thing that has ever happened to us. Without understanding it, we will understand neither ourselves, nor life, nor the world, nor death, nor anything. It is therefore fundamental to choose synonyms to describe the process that binds or separates, that distinguishes between the *environment of rupture and the environment of rupture*.

Let me explain this with two examples from different areas. Thus, St. Paul says in one of his epistles:
"the law has accomplished nothing." This means the following: although there was a law and its era, it is recognized by Orthodoxy precisely as a law, but its function was fulfilled and its era came to an end. It did everything that was possible within its framework, but its authority stopped where the boundary that defined its essence, that made it precisely a law and not something else, was passed. And within the framework of this law, the very possibility of deification was excluded - the relationship between the Creator and the creature was determined by the logic of ordering/obeying within the framework of the Master/slave model. And it was impossible to go beyond these limits in

the space of the law.

you can. When the age of law ends, the age of grace begins. There is no unequivocally negative attitude toward the law in this phrase, "the law has done nothing". The law is accepted here. But it is accepted as something that preceded what is being declared now. This is very fundamental. And as soon as the actual thing comes, the previous thing is invalidated. Thus, applying this to the paradigms of modernity and postmodernity, we can say on behalf of the postmodernists: "Modernity has accomplished nothing. This means that, in principle, modernity is not abolished as an intention to tear everything apart. But it is unable to do so while remaining within the framework of itself, i.e. modernity. After the realized rupture, reality enters a radically different state. This state is the *environment of rupture*.

And the second. Hegel has such a notion - "withdrawal of contradiction" or "presence in a withdrawn form". "Present in removed form" means "present". But "present" is not in itself, but as something positively overcome, as a child is present in an adult in a removed form. The adult does not criticize himself as having been a child, does not repent of it, does not deny it, but does not recognize the relevance of his own childishness now (if, of course, the adult is normal).

A life that knows no death

Thus, we begin to understand the metaphysical notion of death in these three paradigms or environments: in the environment of tradition, in the environment of rupture, and in the environment of rupture. At the initial stage, in the medium of tradition, in its archetypically pure state, in the epoch that Guénon calls the epoch of death, in the medium of rupture and in the medium of rupture.

In this *case*, *the* "Primordial Tradition" - *death as such does not exist, but only life*.

This *absolute life* that knows no death is not, however, what we understand by "life today (at a time very far from the Primordial Tradition), because "life" is what we are accustomed to designate as something *opposite to death*. If we imagine a life *that* is *not* the *opposite of death*, it is no longer *life* (*as* we understand it). And accordingly, death, which is not the opposite of life as other, is no longer "death". Thus, in the original state, in the environment of tradition at its first stage, not only death does not exist, but life as something separate from death does not exist either.

Death and life are in a certain way synonymous here, since both are in a state of complete immanence in relation to each other. It is not quite immortality, since the latter requires the experience of death in order to overcome it (which comes much later). Here both death and life are simply *absent*. And there is no "here" and "there",
"then" and "now", and everything belongs to "here". Imagine *such a "here" that has no "there"*. Imagine a *"now" that has no "there"*.
"then." And imagine an "it" *that doesn't have*
"that." There is only "this" as the *absolute "*this*"*.

And there is a fundamental point here: when we see "this" without "that," "now" without "then," and "here" without the "there" means that there are no *boundaries* in this absolute existence of the original medium of legend. Nevertheless, it is not too banal, too vulgar to consider this state as absolute life. Looking at everything

We cannot identify it even with absolute life, or, just as well, with absolute death. What this element is, where there is no initial division between life and death, what existence or being is, where life and death are present or identical, we cannot even imagine, but it is this immanent sacredness that is the point from which we begin to consider the *genesis of the fate of death in the world*.

Yes, in our study of the genealogy of death, we start from a point where it does not exist. But we also proceed from the point where its antipode, life, does not exist. Therefore, if there is no antipode, life, then - in the dual code - we do not get the banal moralistic picture that our consciousness is always trying to slip into.

The Isles of the Blessed

Ancient myths speak of this intense existence that knows no boundaries, no death. The Greeks spoke of the Hyperboreans, a people living in the far North, who had winter half of the year and summer half of the year, and it was reported that they did not know death at all. The Hyperboreans simply commit suicide when they get tired of living.

The ancient Celts knew about the Blessed Isles, where immortal ethnic groups live. The Chinese told about the Islands of the Immortals and the magical city of Willow, inhabited by sages whose life lasts forever. Curiously, the willow was the sacral tree of the Slavic tribes. We believe that the sacral Russian tree is the birch, but in fact the sacral tree for our ancestors was the willow, and the birch was the main sacral tree of the ancient Turks.

Someone else is sneaking around inside

At a certain point, a fundamental catastrophe occurs within the medium of tradition. In absolute life, where there is no death, or perhaps in absolute death, where there is no life - in this case, these are absolutely interchangeable concepts - a *stain* suddenly appears. And then the fire of pure Hyperborean existence begins to *darken a little*. Although it is not yet night, it is not yet darkness, it is not yet "other", it is not yet "there", it is still "here" and only "here". And as long as we talk about Tradition, as long as we talk about the premodern paradigm, about the medium of tradition, we will always say that everything remains basically the same.
"here" and "now" within absolutely "this." "There."
There is no "then" and "that" yet, but something already suggests that this fire has a *touch of otherness* in it. In other words, it is no longer a fire of light... Although it is certainly a fire, not darkness or night. It is day, it is sky, but maybe *not such a daytime* day, *not such a heavenly* sky, *not such a fiery fire*. It doesn't appear "out there" yet, but something is getting *wrong* "in there". In other words, inside the polar paradise existence, the *accents are* slightly *shifting*.

This is the greatest mystery in the history of existence: *where does* this inexplicable microscopic departure from the ideal, sacred immanence that existed at the origin of the medium of legend come from?

Here, as in an ocean of light, a spot stands out. It is *death beginning to penetrate what preceded life and death.*

It happened gradually, very slowly, not like a

a one-time event. Death crept into life gradually. It took very long cycles before the medium of tradition itself even began to notice that something was happening. In the descriptions of the Old Testament righteous who lived a very long time and then died, in the six hundredth, seven hundredth year of their life, the first suspicion begins to creep in that *something is wrong*; that something different from what has happened before is about to happen. These are very mysterious things. *Death is creeping in on soft paws.* It does not come from the outside, it comes from somewhere inside and begins to change the picture of the environment of the legend.

The beginning of a dialog with death in the medium of lore

What follows is a very difficult process to understand. When death arrives on a cat's paws - softly, invisibly, imperceptibly for the medium of legend - *life begins to realize itself as life*. The first shimmering and then real boundary appears. In fact, softly-softly, imperceptibly, a "there" emerges from the "here", along with the "there".
"here." From "now" appears "then", along with "now", with "now" completely dominating. From "this", "that" gradually and gradually begins to loom, to form, to thicken. And then the medium of tradition, the general sense of Tradition fundamentally changes its vector. This is a very serious *metaphysical change*.

Tradition, tradition initially has at its center the experience, the unity, the unity of one. But gradually, when death, having crept in, begins to build its own structures - of cognition, being, worldview - the meaning of the medium of tradition and the vector of Tradition's action change somewhat. Now the legend is not just a statement

unifies the unity of the one, *but unites* the *divided*, realizes the unity of the non-unified. And *this is where Tradition itself changes*. The environment of tradition was one thing, self-sufficient, and suddenly it begins to open up within itself zones, territories, horizons, expanses, planes that require a very specific attitude, that require integration, which means they have already fallen away, that require unity, which means they are already dual, that require inclusion in the immanent context of the here and now, which means they have already entered time and space. Thus, at a certain point, Tradition begins a *fundamental mental dialog with death*, and this dialog is precisely the essence of the historical segments of Tradition that we know.

Initially, Tradition knows nothing about death. And this ignorance of death is its essence. This is the center on whose behalf the Tradition acts. It is the axis and the core of the medium of Tradition. It is ignorance, ignorance of death. Ignorance of death when confronted with death, or ignorance of non-unity when confronted with non-unity, initially calm, peaceful, contemplative, begins to become more "nervous", "aggressive".

Tradition begins to realize that something wrong is going on, because it now has to connect what has been separated. Before, nothing had to be joined. But at some point it became necessary. And it was not necessary to live until that moment, because it was impossible to die. And it was only when death crept in here and made "this" into "that" and made "here" into "there" that the struggle with "there" began. Then Tradition became aggressive, began to integrate and reassemble what was already unified.

was not.

This is a completely different story. Here the *ethics of life* emerges, and Tradition, the medium of tradition for the first time (before it did not know what life was) *becomes the medium of life* and begins to perceive itself *as life, not death*. And being life, Tradition becomes a *living Tradition*, before it was "pre-life". *Tradition becomes alive only when it encounters death.*

Such an easy victory over death

The initial approach to death in Tradition does not cause a big, fundamental problem. Tradition, like life, sees that death is easy to overcome, that it is not a fundamental thing - hence a certain squeamish arrogance towards death.

"How easy it is to unite what has fallen away," thinks Tradition. - How easy it is to defeat what claims to be independent without being so, how easy it is to reintegrate what has been differentiated. It is indeed *easy* at first, and I think that the phrase of Evgeny Vsevolodovich Golovin, with which I began today's lecture - "he who died never lived" - refers to this "dandyist" stage of living Tradition.

When a man of this Tradition looks at death, he understands perfectly well that it does not concern him. It concerns someone else: lumpen proletarians, some morons, monkeys, worms, pigs .... He doesn't think about who it concerns, he doesn't care, he only realizes that it doesn't concern him.

Death does not concern him at all, because he is attached to the living Tradition, and therefore *he is life*. And seeing,

that someone thinks *otherwise*, that someone raises his paws in the face of death when it comes, he is perplexed. He says, "You what? If you are succumbing to the ruse of death, then you don't know what life is. Not only do you not know after you have died, but you, therefore, have never known it. You have died, so you simply have not lived. You are an under-sense. We don't know you. You are just a nuisance, an aberration, an individual, a marriage, a defective part." It is in his person that *Tradition* speaks to *all those who have died*. Because the representatives of Tradition do not really die, they ride in a chariot to heaven, live as they wish and as long as they wish....

Berserker metaphysics

This idea of bravado, of a dandyistic contempt for death, is very visible in the military class. Why do warriors kill or die so easily and with such pleasure? Because they are just as sure that "he who has died has never lived". Anyone who *can be beheaded* and be *affected by* this *should have his* head cut off *immediately* so that he realizes that either he is mistaken or he is a misunderstanding, a nigger. This is Berserkerian metaphysics, and it belongs to that state where Tradition is alive. If Tradition is alive, this is the only *way* it understands everything.

The beginning of a serious war: the emergence of the Iranian dualiz-
ma

But gradually the situation becomes more complicated. And death, from a misunderstanding that should be corrected by a good war, a feast, a ritual, an asceticism, a miracle or something else, gradually becomes a *serious adversary*.

And then Tradition, as a tradition of life, starts a *war with death*. And the war becomes more and more serious, reflected in myths, in religious models, in theology, in new types of religion.

All this is still taking place in the milieu of legend. The moment when the war with death becomes a serious, tedious, difficult, unpredictable affair - and not as dandy as in this Eugene Golovin formula "he who died never lived" - completely new myths, cults, religions emerge.

First of all, it is the *dualism of Iranian mythology*, which introduces evil and death into the pantheon of its supreme principles. By this time, death has grabbed *such a piece of* the world, evil has so completely taken over many ontological realities under its own control that one has to live with it, reckon with it and fight with it in the most serious way. Death is now given a new ontological status, a new metaphysical weight.

Tradition now says: "yes, we are life, we are good, we are light, but these guys (black, from the realm of evil and death) are not *simple* people either and must be reckoned with in a certain way. Death has its own *armies*. Before it was a trifle, death was a kind of an "arrogant villein". Here, however, everything is in accordance with a Roman, patrician saying: "Joke with a slave and he will turn his back on you".

Initially, death is the slave who has been pranked and thinks "God knows what" about himself. But gradually death becomes a more and more serious factor. It begins to be recognized and reckoned with. It is given the status of a *limited sovereignty*. Once death is institutionalized in ontology, it's treated as a limited sovereignty.

a serious war begins. This war with death constitutes the *next stage of* the medium of legend.

Death in monotheism

Death makes a very serious statement about itself in monotheism. Death is certainly at the very center of theology in all three monotheistic traditions. It is no longer just a struggle between life and death. It seems that in monotheism, in creationist design, in Islam, Christianity and Judaism, death extends its influence over everything. And it is that between the "here" and the "here".

"There", between "now" and "then" - and this drawing of the line *is* already death - gigantic theological and metaphysical barriers are erected.

Creation out of nothing is affirmed. Thanks to creatio ex nihilo this "nothingness" enters the world as death, the world begins to be corruptible, man is "like grass, his days like the flower of the countryside will so blossom". And, accordingly, he is under the mechanical chopping block of death.

Death comes to the fore because all life is delegated to only one, God. The God of monotheism is alive, but the fact is that the exclusivity and absoluteness of God deprives all others of any life. The *world no longer has a life of its own*, so the world is dead.

Heraclitus' epiphany

This is a very serious model. The brilliant Greek philosopher Heraclitus foresaw even before the advent of monotheism that something like this could and should happen.

One of his inimitable aphorisms is: "In death, people will encounter things they do not expect and be greatly surprised. Can you imagine how it sounded back then, when the Greek tradition, which was based, like every medium of tradition, on the idea that nothing terrible, fundamental could happen to anyone? The Greeks treated death in exactly the same way: "He who died never lived." It was a complete continuity of existence between one side and the other. Yes, there was a boundary, but it was easily crossed. That is why Pythagoreans believed in metempsychosis - transmigration of souls, and most of them did not believe, but simply *saw the* posthumous existence of mothers, relatives with whom they communicated, and periodically dead relatives came to them to have dinner, brought some things, took something away with them, argued. In the same way they buried these relatives, even in Russia, not far from the house, under the threshold, so that they were always near, could come and talk. In fact, the connection with the dead was never interrupted. And suddenly it throws in: "No, this boundary is not what you think it is, there's something amazing, something unusual, something that you haven't seen here and don't know." This is the prophecy, the providence of a completely *new status of death*, which it will acquire a little later with the institutionalization of monotheistic religions, Judaism, Christianity, and later Islam.

Unchained death and doors

In the center of monotheism still stands immortality, because by honoring God, through participation in the divine life, the chosen, the faithful, can grasp this immortality for themselves, become "gods of the second category". But on the periphery already

there is a *liberated death*. It is at large, gradually seizing more and more ontological pieces and driving the faithful into the temples. Death presses in, it gradually takes over everything except the sanctuary of the Godhead. And when people leave the sanctuary, they are no longer in the eternally holy "here" but in the profane.
"there." The temple wall *is* now *the boundary*. As the deacon exclaims in the service, "doors, doors." The doors of the temple become fundamental, *ontological doors*.

We remember that the ancients did not have temples, because everything everywhere was sacred. When people start building temples, they separate the sacred from the profane, *separate life from death*.

From now on, *institutionalized death*, which walks around the periphery, no longer sneaking around, but just openly walking everywhere with its retinue and armies, becomes a fundamental factor of existence.

A rhinoceros eats the life out of the world

In the Songs of Maldoror, Lautréamont subtly anticipates paradoxical things and draws the figure of the "Creator" (at the end of the Songs he appears as a rhinoceros). "Creator"
- The ambiguous character is a huge, fat vampire, a universal worm that devours everything. And by deceiving people with false "morals" and meaningless fairy tales, he frees them from the remnants of life that they still have.

It is a very cruel, cold, parodic, but metaphysical statement of what happens to the balance of life and death in monotheism. The living God devours all life, takes it for himself, leaving nothing for everything else.

Everything else is dead, created ex nihilo, everything that is not ex nihilo is God. Thus, life is concentrated in the one. Not in the unity of everything with everything, but *in the singular*. And in fact, there is no room for life in this created world. The world is completely given over to death. It is henceforth dust.

The most radical conclusions from such creationism are drawn by Jewish rationalists like Maimonides and the Hanbali mashab of Islam, from which Wahhabism and Salafism emerged. One of the brightest and most profound people who understands what monotheism, monotheism as the triumph of all-consuming death, is the contemporary thinker Heydar Jemal, a teacher of absolute death whose teachings frighten and repel many, but they are wise, profound, responsible and consistent. If we are to be courageous, we must face what we are dealing with here.

The idea of the ontology of monotheism is captured very precisely by Gerard de Nerval in his poem "Christ in the Garden of Gethsemane." He is astonishing in his simple but radical words that depict the last degree of despair:

'Everything is dead, I have visited all worlds' (but there is nothing there)." ("Tout est mort. J'ai parcuru les mondes...").

Death in Orthodoxy

Christianity makes its main philosophical, meta-physical, soteriological, ecclesiological program the *struggle against death*. In order to defeat death, the supreme God Himself, the life of life, Light from the Light

- descended into a human body, suffered on the Cross,

has survived death, and only then does he give the gracious gift of life to those who are faithful to him.

How the importance of metaphysics and the structures of death have grown during the period of the spread of monotheism!

We began by saying that we did not know what we were talking about at all. In the original environment of legend, no one suspected the existence of something like this. Gradually, through the dandyist bravado of death - "he who died never lived" - we come to see that overcoming death requires not just the help of God, who gives humanity a clue, but the incarnation of God himself, the Son of God, his kenosis, his diminution, his suffering and his death on the Cross. For if death is trampled upon only by the death of God, what a serious and fundamental reality it must be that it can only be dealt with in this way!

Thrown all the forces - all that was in the ontology of the medium of legend - on something that no one had noticed at all before.

This tension of struggle with death is the essence of the Orthodox Christian tradition. The greatness of this religion, these dogmas, formulas, rituals that make up the fabric of Christianity, cannot be compared to anything else. But how serious was the problem if it had to be solved in this way!

Death in Western Christianity and deism

In other forms of Christianity, except for our Orthodoxy, everything goes as written. There they have not gone far from Maimonides, and even Jemal, from the Khanbali mashab, everything is simple: the God of religion, the theistic God of the West becomes the God of the philosophers. From here it is not far to

"Lautréamont's Creator. It is an abstraction that claims to be alive and proves that it gives Descartes the right to click on the accounts of reason as and when he pleases. Life is proved by the possibility of carrying out the simplest mathematical operations in the skulls of Western European dummies. God, life, and the light of this Western European Christianity are good, if they prove their existence by the fact that someone can think something out in his mind (the proverbial "God, life, and light").

The "bonne raison"): for example, that the right shoe should be put on the right foot and not on the left (even Neznayka, who knew nothing at all). This is a "strong" God, the Architect of the Universe, the Clockmaker of Descartes and Newton, who corrected the orbits of the planets. There is no way such a God can be the antithesis of death. And it is understandable why he did not last long. And if some "ergo sum" want to present to us as proof that it is a "living being", they flatter themselves.

Indeed, the deist faith - the belief in a "god of philosophers", a god of some lawyers, attorneys, mechanics who assembled devices, then built the steam engine and opened humanity's eyes to life - lasted a shamefully short time - until Friedrich Nietzsche appeared and said: "Your God is dead. You have killed him. Although, "God" (even as skinny as he is in Western European New Age culture) could have survived in this state for quite a long time if he had not been attacked with astonishing persistence by our old acquaintance, death.

The mechanistic, deistic culture, first still in collaboration with some so-called "clockmaker God" and then without him (no great loss), was certainly the beginning of the total triumph of death. The world, functionally

which, according to the logic of the clock metaphor, was a dead world.

Here we are gradually moving from an environment of betrayal to one of rupture. The paradigm of modernity comes into its own in the New Age.

The environment of rupture is the environment of death (near death)

What is death in the paradigm of modernity, that is, in the medium of rupture? The answer is simple: *everything*.

What is the medium of rupture? *It is death*. The rupture is a rupture with Tradition, a rupture of the transmission of the original beginning - where there is not yet life separate from death and death separate from life. Then, let me remind you, again within the boundaries of Tradition, there is a concentrated life struggling with death; a concentrated unity struggling with separation; a concentrated life struggling with death; a concentrated life struggling with death; a concentrated unity struggling with separation; a concentrated life struggling with death; a concentrated life struggling with death.

A "here" that tries to include the "there" within its boundaries; a centered "now" that captures the "then". But as soon as we delegitimize the *living war of* life against death, as soon as we say that "everything is fine as it is", we instantly discover these ruptures that have accumulated such a powerful inertia that two thousand years ago God had to incarnate of his own free will to fight death, to overcome it.

And yet the environment of rupture is death, but not quite, it is *almost* death. It is an environment of dying and killing, a dying process. When Nietzsche said that God was dead, he meant that everything was over. When the deist god of the philosophers of Western European culture was thrown out,

there was virtually nothing left.

Occam's razor is not a toy.

Then Occam's razor (prepared in advance in the medieval disputes between nominalists and realists and idealists) went on walking - a new law was established: everyone cuts everyone (homo homini lupus), everything became tearing. Occam's Razor calls for a rejection of the duality of essence. Sometimes even ordinary people say (without knowing what they are doing): "no doubling of essence." When you hear such a phrase, immediately punch it in the face, in the eye. "Don't double the essences?"
"Now I'm going to show you 'don't'!". If we want to live, we *have to double the essences*, because life is the second essence to the dead body, it is the soul, and the people who proposed to take Occam's razor and cut the uni- versalia in re and (Eurigen's) universalia ante re with it, tried to castrate being. This is the most terrible instrument
- Occam's razor - of the kind that can be imagined, since this is its *scythe*, only depicted in a gno-seological projection. It is the main instrument of the struggle against life, that is, of rupture. The whole spirit of modernity, the medium of rupture, is contained in this phrase: "don't double the essence". People who refer to this phrase out of insanity will unfortunately not understand anything if they are slapped in the face for it, or, to put it mildly, if they are "strangled" for it (like St. Nicola Aria). But if they're seriously in favor of Occam's Razor, I don't think such people are to be pitied at all....

Little man

The modern world is a dead world. But it still has death in it. So it is dead, but not completely. Since there is still something to die for. Something in it has not yet died, not yet

broken off

The environment of modernity has its own dynamics - something agonizing, nearing death, but still animated by sporadic bursts of the last quanta of life. These remnants of life are increasingly shrinking over the course of the New Age.

The tragedy of this agony was vividly experienced by the classics of Russian literature - Pushkin, Gogol, Dostoevsky.

Remember Akaki Akakievich from "The Overcoat" He has almost no life at all, his life has been transferred to a material object, a shell, a shell (klipa in Kabbalah) - an overcoat. And when this last refuge of the dying soul collapses - the overcoat is taken away by robbers - the dying man falls into the abyss of the last entropy, of extreme, utter nothingness... Or Eugene from The Bronze Horseman. Remember how Eugene looked at the Bronze Horseman? The Bronze Horseman was already dead, and Eugene was *almost* dead - in the flood he had lost the last thing that connected him to life. And when the Bronze Horseman opened his mouth and said:
"The dead came *back to* life, and his last argument, which he had been carrying, that he was alive and the monument was not, because it was just a statue, collapsed. And the last existence left him.

And later, the great Gogol, who had already looked further into the postmodern, said that the last bearer of life would be the Nose. He foresaw that the man would not withstand the test of emptiness by severing ties, his overcoat would be stolen, he would be flooded by the river that came out of the concrete walls, he would be put in a car, everything he had would be taken away from him, and only the Nose would be left. And in the Nose will flutter the last of what is left of life.

City of Occam

After God has died, the small, shrunken man, or only a part of him, the Nose, trembles in his inauthentic Dasein, squeezed by the *metaphysical St. Petersburg*. I think that St. Petersburg is a city that was built specifically to illustrate the death of God. The architects of this city were inspired by Occam's razor. Today they are even building a building dedicated to Occam, a double-bladed building. The damn town could be renamed Occam's Town. The late Kuryokhin and I kept thinking what else we could rename it to. In the official history of St. Petersburg, it was renamed all the time. We tried to find the right name.

Could this be the *town of Occam*? It is here that the flavor of death, death still alive, the death of modernity, the death of the little man, is so clear and piercing. Or maybe it is the town of Overcoat or the town of Nose.

The right to die

What is the ultimate heroism in a ripping environment?

In that the man of modernity, even the smallest man, has one last right left, and that is the *right to die*. And although he *can* no longer live, he *can still die*. The postmodern philosopher Bernard-Henri Lévy once happily said that not only God died, but also man. And everyone clapped him politely. Indeed, that's right. In modernity, in the era of the medium of rupture, man had only one right: the right to perish. The right to be trapped, the right to have his overcoat taken away from him, the right to have his coat taken away from him.

was hit on the head with a brick, to be taken to the NKVD, to be crushed by a streetcar.

"Every man has the right to die." This was the law of the New Age. And it is this right to die, the right to be pushed into the wall like a bedbug, that the designers of the environment of rupture, the architects of the postmodern era, deprive us of today. This is what a wonderful world has finally been built around us, and how great it is to be in it....

Dead Life: Necros bios.

So, after the environment of rupture comes the environment of rupture. "Modern has accomplished nothing." But postmodernity has truly accomplished everything and completed "everything. Now there is no life at all in any of its manifestations. Akakiy Akakievich, the catechumen of the modern world, has been removed from the environment. Eugene from The Bronze Horseman has been washed away by the flood, as has his love, to deprive the narrative of dramatization. The author is dead, as Roland Barthes proclaims.

A very interesting theme emerges that could be labeled "postmodernity and death."

This phenomenon was prophetically foreseen by Orthodox theologians who formulated a concept called "bios-necros" - "*dead life*". This concept described a phenomenon that is fully realized only today. The postmodern era has been called "la grand parody" ("la grand parodie", as Guénon put it). There are some surprising metamorphoses here, revealed to us precisely in the notion of "parody".

"bios-necros".

"Bios necros" refers to the victory of death over life, which is so total, irreversible, and

absolute, that it is no longer possible to speak of death in the full sense of the word in this epoch, because there is no more life left, not even the smallest, nastiest, bug-like, insect-like life that could say, "Colleagues, this is death. It's gone. No one to say at night that it is night. No one to say that it's over, that the rupture has happened. Why did they stop tearing? Why did they stop putting priests in jail? Why did they stop censoring textbooks, writing nonsense about monkeys, Darwin, molecules, atoms? Why does no one care about anything anymore?

Because there's no one else. That's it. The task is accomplished, it's finished. Everything has been accomplished. And now death as the other - and it was the other - death as "there", as "then" no longer exists, because it is not "there", *it is* "there".
"here." She is not "then," she is "now." She is not "that", transcendent, she is "this".

One could say that the postmodern man living in the age of rupture is "*immortal.*" But in what sense*? He can no longer die.* He cannot be killed, damaged, because he is already damaged and killed beforehand. He cannot die because he is *already dead.* And death has become not an external but an internal phenomenon in relation to him, *death has become his subject.* It speaks and acts through him. That's what bios-necros is.

It is interesting that in its original state, in the environment of betrayal, the immanence of superlife easily incorporated death without knowing or guessing about the possibility of its dark development. And now something opposite and symmetrical has happened: death has incorporated life, integrated it into itself to such an extent that it does not even guess whether it is there or not. In an age of rupture, we cannot localize life as something *distinct from death.*

The postmodern man ceases to be mortal, the right to die is taken away from him, but he does not become truly immortal, he becomes *lifeless*.

Something like life remains in him, though. I mean, he moves somehow, writes posts in Live Journal, drinks, watches movies, brushes his teeth. You can't say that there is no life in him at all. But there is as much life in postmodern man as there was death in the primordial beings we described at the beginning. That is, in fact, life is dissolved in this environment, but it is no longer *localizable*. We cannot call the authors of Live Journal completely dead, but we cannot call them alive either.

Radical Subject

Everything described above is predetermined by the paradigmatic shifts mentioned above. But beyond these shifts, there is a special instance, the Radical Subject -
"root", "wood" unsub. It's a very Russian concept - "Radical Subject". He's in laptos, with a coffin, in a cradle, in a hut....

There's something Mamleian about him. In the book.
In "Postphilosophy," I outlined a rather simple scheme regarding the adventures of the Radical Subject in different paradigm states. In the premodern era (the environment of tradition), the Radical Subject is at the center of the circle, at the center of society, at the center of man. But he *does not coincide* with this circle. He is at the center, you can draw this circle around him, he is the subject, he is in complete agreement with everything that surrounds him and with his central place, with his central point - but he is with this point of centeredness.

is not the same. By this it differs from the substance of the center.

The Pig King

In the modern era, in the environment of rupture, the Radical Subject moves to the periphery of the circle of existence, society, and culture, to the periphery of the human being. He hangs around somewhere in a near-human marginalized state - among scum, revolutionaries, artists, third-class people who do not influence the process of fundamental production, do not build railroads or communal systems. He is slightly perplexed and in total ironic disagreement among terrorists, alcoholics, but always on the periphery, although, again, *not merging* with that periphery. His difference from the paradigm of modernity itself is that, even in this New Age milieu, he retains his inner qualities exactly as he does in the milieu of tradition. He is like a lost angel... Everything has changed, the environment has changed, but he has not. Like a catechumen "holding on now" to be taken "from the environment". I don't

I say the Radical unsub is a catechumen, but he's kind of like one.

The main thing to be said here *is that the environment changes, but the Radical Subject does not*. He changes *his position*, ceases to be in the center, and finds himself on the periphery. But in essence he remains exactly the same as he was in the medium of legend. He is a pig king, hiding his royal dignity under the pathetic rags of a villein.

But you'll never find it.

But where does the Radical Subject fit in today, in the

the environment of fragmentation? This is the most serious question.

You can put it this way: you look for the Radical Subject in the paradigm of tradition - look for him in the center. You look for it in the paradigm of modernity - look for it on the periphery. And if we are in the postmodern paradigm, *there is nothing more to look for, because you will not find it anyway*. And, in fact, you are not looking for it either....

Nevertheless, the Radical Subject remains in itself, moving as a shadow across paradigms. He does not lose himself in these environments, nor does he change. He remains absolutely identical to himself as he was in all these stages.

It is interesting how the Radical Subject relates to life and death in the three paradigms.

In the medium of legend, he is this life without death, where, in principle, the latter is absent even in the form of a hint. And it may be that the immortality of the Radical Subject is only very subtly different from ontological, original deathlessness. This difference is that *he will never be touched by that little mold that sooner or later drags the environment down with it*. He will never accept a dualistic relationship with death, and if he is forced to speak in a simpler language, he will, like E.V. Golovin, use phrases such as "he who died never lived". Or perhaps even more brutally.

What does the radical subject carry in the modern era? Two things. First of all, *he brings death with him*. He acts as a murderer because people, from his point of view,

completely underestimate the value of life, and they must realize how valuable it is. So in proving to them the value of life, he kills them.

Nietzsche has this passage at the beginning of Zarathustra: "The pale criminal bowed. He killed, and then he also stole. Gloat and rejoice, red-faced judge." Why rejoice? Because he stole. He killed, and then stole, not being able to bear to kill just like that. So, if he killed but did not steal, he killed without any sense, without any pragmatics. First, the red-faced judge would not have exulted because he would have killed him, and second, there would have been no one to try him because he would have been completely innocent. An innocent man cannot be tried. And thirdly, he would be a Radical Subject. And when Nietzsche was going crazy and imagining himself as Dionysus, he was also imagining himself as the biggest criminals of his time. "I am the Prado, I am Chambage," he wrote to friends in a fit of final mindlessness. This idea of the hypostasis of a killer who gives man back the taste of life is a fundamental function of the Radical Subject. He is not even a warrior, a warrior is a more plebeian thing. Here, on the other hand, he is a cold, unpersonalized, unpaid, unmotivated killer. A fighter Angel. A formidable Angel.

And secondly, the Radical Subject addresses the modern man not only in the face of death, but also in the face of life. But this life is so overheated that it is worse than death; in fact, it is a life of rupture itself. This is not the life of the normal state of Tradition, which binds the divided, living by inertia in an environment of rupture. It is a special life that *breaks the rupture*. It is better not to go near it, because it is more terrible than Occam's razor. You are, after all.

you know the name of the movement that liked to tie everything together: lictor bars symbolizing the 12 paths of the zodiac.....

The Radical Subject in Postmodernity

What does the Radical Subject see when he finds himself in the post-modern world? He sees a cloned, animated Petrosian in everyone he talks to. He is blindsided by the inability to distinguish even the game figures he observed in the modern era. He sees *everyone scurrying away*.

Not only has the Radical Subject abandoned the human archetype and is today not even on the periphery but *outside it*, but *the* posthumans, the people of the postmodern (Nose and his comrades), have also *abandoned the human quality*, have also gone beyond the boundary into the darkness beyond. Not only did the brutal Radical Subject become nonhuman, but the last people who wandered around with their overcoats also rapidly lost this dignity.

Nietzsche once uttered the greatest phrase in defining the Superman: "The Superman is a non-human. This is the most terrifying definition of the Superhuman. But you will not find this nonhuman when you interact with nonhumans who are everywhere, from whom you cannot escape, because they are everywhere. If everyone is scattered, dispersed, clinging to the screen, the Radical Subject remains as collected as he was. And those people (posthumans) who have scattered and fallen out of their dignity, in principle, no longer exist. The grain is sown and the husks are thrown into the lake of fire. The lake of fire is the only thing that weeps over them.

I'd like to end in a wintery, New Year's Eve kind of way.

Rimbaud:

H

Toutes les monstruositis violent les gestes atroces d'Hortense. Sa solitude est la mycanique ygotiqué, sa lassitude, la dynamique amoureuse. Sous la surveillance d'une enfance, elle a ythey, a des iroquets nombreuses, l'ardente hygiene des races. Sa porte est ouverte à la misère. La, la moralité des êtres actuels se dicogrée en sa passion ou en son action. - O terrible frisson des amours novices sur le sol sanglant et par l'hydrogine clarteux ! trouvez Hortense.

Trouvez Hortense! In a word, "flaming race hygiene."

Footnotes:

(1) See A. Dugin "The Fourth Political Theory" M., 2008

(2) See A.Dugin Hyperborean theory and sacral primordial language of mankind

(Herman Wirth's legacy) M. 2008

(3) Ibid.

ARCHEOMODERN

Completion of the New University

This lecture today is the final one. absolutely everything. This is the last lecture of the New University; it is winding down its activities at this lecture. This is the last lecture that has to do with the Heideggerian lecture series, and this is the final lecture of the post-philosophy cycle that I gave at MSU. In fact, it is a total metaphysical summary.

Archaeomodern as a heuristic term

Today we are conceptualizing archaeomodernity. On the one hand, you probably haven't heard the term, because it doesn't exist. That's right. Even if you have some associations, I have a suggestion that you put them aside temporarily. There are two similar terms that are immediately outside the scope of this lecture, the archaeoavant-garde coined by Girenoc and archaeo-futurism coined by Guillaume.

Fai. Both terms are vague, but have not the slightest relevance to our discourse.

The archaeomodern is a phenomenon that, in my opinion, *should be at the center of contemporary philosophical historical political science discourse.* Archaeomodernity is the most important thing we have at all. Now we are going to talk about the most important thing, but we are going to talk about it from a distance, not straight to the forehead.

I want to talk about the emergence of the term "archaeomodern". At a certain point, when I was thinking about the three paradigm shifts, premodern, modern and postmodern, I came to the conclusion that there was a gap between what we have in Russia today and what is very similar to the Western postmodern or global postmodern. I began to scrutinize this gap, because the ends did not fit together. In different constructions of the change of paradigms from premodern and traditional society to modernity, from modernity to postmodernity, everything is clear and precise, all this remains a valid and essential tool of our analysis, i.e. the paradigmatic method. But in Russia, something did not add up. When we look at what is happening in our life, it is indeed very much like postmodern: Tarantino, United Russia - it is from the same segment, that is, there is this blatant, giggling and smirking "wrong" that is being sold to us as a "copy without the original", and no one even makes a serious appearance. A world of simulacra - simulacra of youth movements, simulacra of ideas, simulacra of debates, simulacra of the media, simulacra of economic processes. On the one hand, all this is a sure sign of postmodernity, but none of you and all of us can understand *what postmodernity is*. Despite the fact that everything around us is very similar to the postmodern.

postmodern, on the other hand, it *cannot be postmodern*. Thinking about what this is all about, why what is around us *looks like postmodern and cannot be postmodern*, led me to introduce the concept of archaeomodernity.

Archaeomodernity as a paradigmatic anomaly

In fact, archaeomodernity is not a new paradigm, it is not something new added to premodernity, modernity, and postmodernity, but it is something that - as a concept and as a concept - was born out of *the comprehension of the inconsistency of Russian contemporary postmodernity with the canons of postmodernity*. It is very important that the paradigm of postmodernity, which we have discussed in some detail in the course "postphilosophy," actually *follows* modernity. Notice the word *behind*. Behind modernity on three levels: logically, that is, it is understandable; historically, that is, it corresponds to the historical process; and paradigmatically. In other words, postmodernity as a paradigm begins to emerge and to make itself known in a state where modernity has been thinly held. That is, one cannot imagine the arrival of postmodernity in a society *where there was no modernity*. Postmodern cannot come where there was no modernity. Postmodern necessarily follows modernity; it cannot coexist with it or precede it. In fact, the main task of postmodernity, if we look at its philosophical, political, and social program, *is to finish for modernity what modernity has not finished*, that is, postmodernity is in solidarity with modernity in this matter, it says "yes" to modernity, but it says: "nothing modernity can *do*. This is what St. Paul the Apostle said about the law when he defined the new

parameters of the world's existence in the age of grace: "Nothing can be done by the Law". That is, the law was good, but it did not open the way to deification, and the patriarchs, even the forefathers of the Old Testament, sat, according to our Orthodox tradition, in hell, waiting for the coming of the Savior, which they could not even count on, they just sat in that part of hell where it was not bad, frankly speaking, but in hell. In the same way, postmodernity begins where the bearers of this modernity realize that "nothing modernity has accomplished", that having started its program, it was unable to carry out its intentions to the end, unable to realize them. In other words, postmodernists argue that there is *too much* premodernity in modernity, and postmodernity's main criticism of *modernity* is the *discovery of archaic traits in modernity*.

Modernity as an installation of the subject

Now we have to explain what modernity is all about, and I am beginning to understand where many of the failures in the perception of the word modernization and modernity that we encounter come from. We say that modernity is a washing machine, good roads, expensive European suits, broken faces, glamor, quality makeup, i.e. a combination of technical things that are neither the essence of modernity nor even its obligatory properties. They are only epiphenomenological manifestations that may or may not be. We can imagine a society with ties, shaved faces, cars and washing machines, but it will not be a modern society. This is a question of principle.

What then is modernity? Modernity is a concept that is associated with the *emergence of* the *subject*. *Where there is a subject in its classical Cartesian sense, there is modernity*. And where there is no subject, there is no modernity. What we

What do we understand by the subject? By the subject we understand the classical definition of Western European philosophy - a *volitional rationality*. Where there is reason and where there is will, there, at the intersection of the line of will and the line of reason, we find the subject, whether Kantian, Cartesian, Fichtean - it does not matter, the main thing is the subject. This is what modernity is all about. Wherever the subject appears as a rational-willed beginning - by the way, it is not yet clear whether it is individual or collective - wherever the philosophical subject, endowed with reason and will, appears, modernity begins. Postmodernity relies on this subject in its constructions, and despite the fact that postmodernists perform fundamental dizzying somersaults with this subject - with its properties, with its will, with its reason - the will (the Nietzschean will to power or Kant's moral categorical imperative) is reduced to a desire machine in Deleuze and Guattari, no matter how they divide its rationality from the individual to the individual, no matter how they talk about the death of the subject and the death of the author, like Barthes or Bernard-Henri Lévy, they *continue to deal with the subject*, building on it, constructing on it their constructions that shock our foolish imagination.

There is no subject in Russia

But here the following consideration arises: in order to deal with the subject, in order to assert its death, in order to divide it into divisibility or to assign sub-object properties to divisible manifestations, in order to speak of a desiring machine or a rhizomatic posttel, one must first have *something* with which to do all this - and this, it turns out, is not such a simple thing. Moreover, it is something that we do not have and

Perhaps it never was: reason multiplied by the will, *we have no subject*. Without this, the discourse of postmodernity is completely missing the basis on which it should be based, albeit in a negative way. In other words, it is *impossible to speak of* postmodernity in a society that does not have the main feature of modernity - the subject as a rational and volitional beginning. The negation, affirmation, and development of the discourse on the subject in any direction will be completely deceptive. We will only seem to understand something, but we will understand nothing; not because we are stupid, but because we have no referential base, because we have no subject.

Entzauberung as the genesis of the subject

How did the subject emerge in modernity, which became its foundation? Do you know what modern society is, the modern world, modern? It is where there is this subject, and everything else is not modern in its purest form. *Where there is a subject, there is modernity; where there is no subject, there is no modernity in its pure form, and consequently, there can be no postmodernity.*

In Western European philosophy, the subject emerged as a result of *the world's unmaking*. That is, it is a consequence of the liberation of the world from the sacral-mythological beginning, the light dimension. The subject, the Cartesian sub-object, the "cogito ergo sum", emerged when the process of systematic Cartesian doubt began.

"Doubting everything," Western European humanity realized that we cannot doubt one thing alone. This thing is called the subject and has two properties: reason and will. This is the sign of modernity. Where and when this subject appears, there is modernization, and

modernization is the installation of this subject in this particular environment. This is what modernization is. With or without a washing machine, usually with a machine, sometimes, perhaps, without, sometimes there is a machine without a subject. Theoretically, you can imagine a subject without a washing machine, a subject with a beard, without a tie, but if there is subjectivity (reason and will), it will be modernization. In some sects, in the Wahhabis or Protestants (our Old Believers), there is a subject, but there is no technological attributes of modernism. But even without the attributes, it will be a modern society. And where there are washing machines but no subject, that is where we come to the notion of archaeomodernity.

In order to describe such a situation, when the paradigm of modernity, logically following the premodern paradigm, is not really established and does not become dominant, prevailing, it was necessary to introduce a new term. Thus the conjecture of archaeomodernity arose. This is not some new paradigm, but a special situation when, instead of a diachronic transition from the premodern to modern paradigm, we deal with a synchronous superposition (superposition) of the modern paradigm on the premodern paradigm. This is what it is.

Looking for Yuksta

In one Russian text, translated by Deleuze and Guattari. "Anti-Oedipus" some leftists, who fifteen years ago dared us to reproach that the discourse of the neoconservatives was not European enough, introduced such an interesting word-combination as "Yuksta position". I am still convinced that The "juxtaposition" is a very tantalizing and revelatory thing. In fact, it's how these assholes translated the common French word juxtaposition, i.e. "superposition", i.e. " superimposition of one thing on another". That's the one

The "Juxta position" is not only a very apt term for the superimposition of the undigested on the unreflected, but it is also ideal for describing the essence of archaeomodernity. Because it is a crooked and unavoidable superimposition of two mutually exclusive conflicting matrices, two paradigms - modernity on archaism (on premodernity). But notice how the Russian talent for ingenuity works here, when, not knowing the word "juxtaposition" (or being too lazy to look it up in the dictionary), the translators thought that it was
"juxta" is probably a surname. Juxt, most likely a structural linguistics theorist. With a simple and uncomplicated surname - Juxt.

The story of "juxtaposition" not only accurately describes what it is to superimpose the paradigm of modernity on the paradigm of pre-modernity, but also shows how the consciousness of archaeomodernity (in this case, the Russian translator) works. Archaeomodern takes the word "juxtaposition" as something integral (holistic) and intuitive. And if there is any logical inconsistency, the hitherto unknown juxtaposition comes to the rescue. From a modernist (translator as subject) point of view, the word "juxtaposition" consists of two parts: the prefix "juxta", which means on, over, through, and the root "position", from the French "juxtaposition".
"poser," Latin "ponere," "ponere," which means
"position", "position". If the modern subject does not know the word "position" or the prefix "juxta", he climbs into a dictionary; if he does not climb into a dictionary or does not have a dictionary, he honestly admits: "I don't know what I'm dealing with", "a dark place". And that's what the archaeomodern translator does, he says, "Aha, I see, it's Yukst!" And instead of asking, "Mash, do you know who Yukst is?", the archaeomodern

The dernist says in his heart: "It's already clear to everyone, if I ask, they'll think I'm an idiot...". That is,
"Yukst" does not emerge from the discourse of modernity. These people are still
"Anti-Oedipus is being translated! Can you imagine? Can you imagine how everything in general is translated, if they stumble not just on the simplest idea - on the simplest word..... What's the value of translating postmodern texts?
"Anti-Oedipus" is a postmodern classic, and if the Russian translation begins with that wonderful Juxta..... This is how archaeomodernity works.

And it's not on purpose, it's not punk, it's not humor, it's just self written and then self read, self published and then self learned. At some point, juxtaposition takes on a self-contained autonomous existence. Is that possible in modernity? No, because it is endowed with will and reason, it can lie, it can invent the Juxt, but this is the work of will and reason, and for the Juxt to appear by itself is no longer a subject, other wheels are at work here. Here, the *deep archaic* comes into play, which sincerely does not understand the *very existence of modernity*. That is, it is an archaic that, even when operating with modernity and postmodernity, fundamentally does not bother to verify *any of its statements* in the sphere of rational methodologies and volitional practices.

Archaeomodern as a disruption

Archaeomodern can be defined as the superposition, superposition, juxtaposition of two paradigms - modern and premodern - *without their conceptual correlation*, i.e. without building a clear logical transition between them, a certain module.

The point is that the man of modernity is *not* a man of tradition, and therefore the man of modernity defines himself and acts-.

The system of these known implicit assumptions does not exist. The system of these known implicit assumptions, without which there is no modern man, corresponds rigidly to a system built on the negation of the premodern system. That is, modernization and the emergence of the subject are fundamentally linked to the disenchantment of the world. The subject is born out of the dis- wizarding of the world; it is the result of the dis- wizarding of the world *that has taken place*. The subject in this sense, as a fundamental carrier of rational-will strategies, *does* not *exist* before the world's un- wizarding *has* not taken place.

Everything in the Russian consciousness resists this kind of definition: "How can it be? We have the world bewitched and we think, and we are subjects, and we have the will!...". This is precisely what "without conceptual correlation" means. If there is modernity, then it realizes itself as both modern and *non-pre-modern*. There is no such thing as both disenchantment and enchantment at the same time. There is either disenchantment, and its product is the subject and modernity, or non-disenchantment, and its product is non-subject and non-modernity (archaic).

Philosophers of suspicion

Reflecting on archaeomodernity and placing it at the center of philosophical attention as a subject of reflection, of research, that is, by thematizing and problematizing archaeomodernity, I came back to the "philosophers of suspicion". A recent re-reading of Ricoeur led me to the following thoughts on how all this relates to the "philosopher of suspicion". The philosophers of suspicion are invoked here in order to understand more clearly where modernity is valid and where modernity is invalid, where it is this anomalous superposition that does not agree.

It is not correctly aligned with the previous paradigm of archaic and premodern.

Three "philosophers of suspicion" - Marx, Freud and Nietzsche - are usually mentioned. In the structuralist interpretation, their mission is to *redefine* the *balance of* the *reflexive and irreflexive within the subject*. We remember that, since Descartes (the creator or at least the discoverer of the subject), feelings have been included in the rational sphere, i.e. there are many different floors in the sphere of reason. Besides the rational-discursive floor proper (where consciousness is actual), there are dark irreflexive sides (where consciousness is potential). At first, they were considered acciden- tal, and up to a certain point, it seemed that the most interesting things were in the reflexive intellect, and everything else irrational or irrational did not matter much - as a kind of background, noise. This was regarded as traces of "undigested premodern", "undigested archaic". It turned out that the intellect, the subject, was inertially affected by its origin, by its genealogy, by the archaic.

Before the "philosophers of suspicion", it was believed that this was not fundamental; the main processes were taking place in the field of reason, the main processes of comprehension and modernization were taking place there, and man was walking cheerfully and cheerfully in his subjective direction toward modernity. But here, the "philosophers of vision" said: "Friends, we have fundamentally underestimated the irreflexive side of the subject. This side is so powerful that it often subdues reason, makes it an expression of hidden and unconscious forces and regularities, so that, often and often, the irreflexive side of the subject is not just an attack of archaic prejudices, vague stirrings of desires.

next to what we consider to be rational explanations and rational systems are expressions or distortions of a basis carefully hidden from the light of reflection. According to Marx, this is the relations of production, that is, all philosophy, all ideology, according to Marx, is a false consciousness that veils the reality of economic cycles. According to Nietzsche, there is only the will to power, and everything else.

- In Freud's view, there is only the unconscious and its impulses. Freud called the functioning of the unconscious "dream work", which is conducted on this irreflexive side of the subject and to a large extent predetermines its overall strategy. In other words, the *actual* intellect contains only a small part of the *potential* intellect, this irreflexive side, which has been evaluated and described in different ways by different people.

"philosophers of suspicion."

Structure as a generalization of the irreflexive in the subject

In structuralism, these schools eventually almost converged. Then an attempt was made to create, on the basis of the "philosophers of suspicion" (Marxism, psycho-analysis and Nietzscheanism) and Ferdinand de Saussure's structural linguistics, a *generalized description of the sphere of the irreflexive in the subject*. This was done by Claude Levi-Strauss on the ethnological side, Lacan on the psychoanalytical side, Bart, Foucault, Baudrillard, Derrida, Deleuze, etc. on the philosophical side. This is how the philosophy of structuralism came into being. A new word for the generalized irreflexive side of the subject, the most important word for us, *"structure"*, was found.

Thus, structure is the generalized, comprehended, studied more or less content of the subject's irreflexive side. According to Freud, it's the unconscious realm, and according to

According to Marx, this is the economic background of culture and society; according to Nietzsche, it is the will to power as the basic instinct of life, which undergoes various transformations in the course of the ascent to reasoning activity. Thus, we have a new independent concept of the irreflexive in the subject - structure.

Kerygma

Here, in order to build a clear methodological construct for analyzing archaeomodernity, we can turn to Rudolf Bultmann, a Protestant theologian who introduced a very important term for our analysis: "archaeomodernity".

"kerygma." In Greek it means "proclamation". In the theological tradition, the term "kerygmatization" is close to the term "evangelization" and denotes teaching neophytes the basics of Christian doctrine, the fundamentals of Christian dogma. Bultmann interprets "kerygma" in his own way, understanding it as *"Christian doctrine minus mythology*. In his opinion, Christianity has a rational, reasoned part (the kerygma proper) and a huge overlay of irrational elements that came from pre-Christian pagan traditions, mysticism (Jewish or Hellenic), etc. All of the irrational elements are in the kerygma. He includes all irrational elements in the concept of mythology.

Mythology is a structure that, of course, permeates any tradition and plays a huge, often decisive role in it. The Christian tradition in its historical form - for example, Russian Orthodoxy - includes many "mythological" elements. These include legends, The "Lives of the Saints", legends and miracles, tales of locally honored saints, many customs, rituals, and even prejudices that envelop the actual dogmatic theological content of the tradition. At the same time, most

This is a Christianity that is perceived as a whole and indivisible, with kerygmatic elements inextricably intertwined with mythological elements. As a rule, there is no conscious theological work to isolate the strictly kerygmatic content (i.e., pure theology, dogmatic theology in its pure form - with rational statements, with ideas about identity and non-identity, about differences, about forms of differences) from this totality of infinite data. The whole kerygmatic side, which forms the basis of theology or is simply identical to theology, is dissolved in a huge number of mythologies, fairy tales, gossip, emotions, stories, legends, and various kinds of commentaries, sometimes quite far from the clear rationality of the basic doctrinal dogmas.

Bultmann expresses the typically Protestant - that is, heretical from the point of view of Orthodoxy - idea that the vast majority of materials of the Christian tradition should be discarded "as inconsistent with the original teaching of Christ. In the spirit of Arianism and even of the Evio-nitic heresies of the first centuries of Christianity, Bultmann argues that the person of Christ himself was "insignificant" in the original purely kerygmatic version of Christianity, which was based on the chiliastic ideas of the expectation of the kingdom of God and the strictly monotheistic figure of God the Father. Bultmann has nothing left of Christianity at all, as do many Protestants, which is natural in principle. What is important for us, however, is not how Bultmann himself interprets the kerygma (he does so in the spirit of Protestant narrow rationalism), but that he proposes a term that becomes key to understanding the process of modernization and to explaining its failure in archaeomodernity.

The work of "Christian dreaming."

Kerygma is the second term that is extremely important for us to analyze the archaeomodern. In the extended structuralist sense, kerygma can be defined as that which is opposed to structure, i.e., the rational content of the subject. The reflexive side of the subject is kerygma, and the irreflexive side is structure. Different cultures, societies, and discourses have different relations between them. We are primarily interested in the very division of the subject's sphere into kerygma (rational) and structure (irrational).

We will see how kerygma is connected with modernization a little later, but for now let us pay attention to the fact that the kerygmatic level can also exist in the premodern - in traditional society, the premodern. Christianity has a structure (the work of "Christian dreams"): there are miracles, demons, devils, legends, legends, magic stories, and an infinite number of various apocryphal semi-predictions, some of which derive from Church doctrine, some of which do not derive from it at all and do not relate to it at all. The work of the "Christian dreams" (structure) is so active and powerful, so affecting the kerygma, that it is sometimes very difficult to detect it. But it is there.

Archaeomodernity as an anomalous coexistence of kerygus and structure

Now let us turn again to archaeomodernity and define it in structuralist terms. *Archaeomodern is the coexistence (coexistence) of kerygma and structure in a conflictual and disordered state.* Note that the conflict here is of a different order than the *conflict between paradigms*, because the paradigm of modern-

soros comes into the world of tradition as the "next" paradigm (Soros' surname means "next" in Hungarian). It comes as the "next" after Tradition, after it, instead of it, to replace it, in addition to it, against it, as an overcoming of it, and begins its conflictual dialog with traditional society, begins its dissolution. *And modernity itself is the result of this disenchantment.*

Here it is difficult to say what is primary (disenchantment or disenchantment). In any case, the second paradigm (modernity) is built on the negation of the first paradigm (pre-modernity). *The kerygma casts out the structure.* In archaeomodern everything happens differently, these two paradigms do not supplant each other, but overlap, i.e. kerygma does not expel structure.

The onset of kerygma as a prerequisite for modernization

Many people think that modernity is at once atheism. It is nothing of the sort. Modernity is first Protestantism, then kerygmatic Protestantism, textual criticism, then the deism of Descartes, Leibniz, Newton, Spinoza, and then Laplace, Thurgot, Feuerbach, and Nietzsche's "God is dead. This is extremely important. Soviet philosophers in the old days taught that Descartes, knowing that God does not exist, wrote that he supposedly does exist so that he would not be taken to prison. This is nonsense. Descartes wrote everything as he honestly thought, and he was absolutely convinced that God existed. Moreover, God was one of the centers of his kerygmatic thought, but it was a radically different God than the God of the Middle Ages. It was the God of the autonomous kerygma, the kerygmatic God of rational-will discourse, which persists in Kant and in Western European philosophy in general. It is

"God of the philosophers", born by the subject in his rational-will discourse.

This is where the most interesting part begins. When modernity comes as modernity, it sets itself the first challenge - To abolish structure, because structure is archaic in its purest form, and to replace it with a kerygma, it does not yet matter whether this kerygma is non-Christian, anti-Christian, atheistic, ultra-rationalist, or, say, Kantian. The kerygma can be Christian as well. This is most important, modernity is where kerygma defeats structure, even Christian kerygma.

The original paradigm of modernity was not about leading to that kerygma, that autonomous atheistic rationality, as would happen later as the scientific picture of the world of the New Age developed. The first "modernists" were theologians who advocated purity of doctrine against "popular prejudices." This is already the first dawn of modernism. As soon as our dear theologians began to disperse the skomorokhs, the bearers of pure doctrine, they brought modernization in Russia closer - the schism and Peter. This was the way to split the world. When they touched the pathetic and helpless skomoroch, the ofenya, they touched the living nerve of the Russian structure. Guénon wrote that as soon as jester processions were abolished in Western Europe, The "saturnalia", the "days of fools", when the pseudo-Pope rode backwards on donkeys into churches, the real modernization and the end of sacred Catholicism began. The structure was taken over by sorcerers and Satanists, who were desperately caught and tortured. Descartes and his "cogito" were just a stone's throw away.

When even the theological Christian kerygma says that there is no place for these prejudices, for "dream work", for structure, this is where the process of modernization begins. It doesn't even matter *which* kerygma comes, it matters,

that it's the *kerygma*, not the structure.

The kerygma comes in modernity according to formal rules

We have taken a quick look at what kerygma is, how it fights structure, and how it wins in modernity. Now a few refinements to the description of this process. At the dawn of the New Age, the Western European kerygma sets itself a formal programmatic task: to illuminate with the "light of reason" all unreasonable things, to get rid of "prejudices" and "vestiges," that is, it begins a conscious and systematic attack on structure. As such, the kerygma itself is constantly subjected to self-reflection, which isolates what is maximally "reasonable" from it. In this way, the subject is installed.

The structure (or rather its medieval-archaic expressions) against which the kerygma fights is in this case at the same level as the kerygma: it is constantly being analyzed, carefully observed, and systematically refuted. More precisely: it is not the structure itself that is decomposed and criticized, but its formalization in the form of ideas, social organizations, political institutions, religious practices. In a sense, pure kerygma (based on systematic self-reflection and the isolation of the subject) is opposed here to impure kerygma, which is essentially affected by the influences of the structure (subjectless and irreflexive).

The clash between modernity and traditional society in such a situation is strictly formalized. The kerygma of modernity postulates the expansion of democracy. Traditional society continues to be monarchical by inertia. Modernity seeks to make religion an individual matter.

Tradition tends to regard it as a universal - total - institution. Modernity puts forward the thesis of nation-states. Tradition continues to focus on the "Christian Empire". A formal confrontation between the "new" and the "old" begins. The initiative comes from modernity, which claims the universality of its kerygma, confirmed (in their eyes and for propaganda purposes) by pointing to the reflexive and self-reflexive nature of its own kerygma. Modernity seeks to ensure that, in the limit, only one kerygma remains: the "realm of reason", which will be the product of a self-cleaning of the last vestiges of structure (and the remains of the " imperfect", overly "irreflexive" kerygms of the past).

This battle of modernity versus premodernity in New Age Europe is conducted according to all the rules of dueling. A democrat, seeing a monarchist, criticizes him and, if necessary, kills him. In defense, the monarchist does the same. This is a struggle and at the same time a direct dialog, an open dialog of kerygma and structure. Who wins in each case is decided differently, but in the general course of Western European history, the kerygma always wins fundamental victories, although from time to time the structure tries to take revenge and make a restoration.

The main process unfolds at the level of direct ideological declarations: the representative of the old Christian kerygma (relying on "popular structures") defends faith and the church, while the atheist argues that "there is no God"; at this level they have a conversation (sometimes in bloody form). This is the case throughout the modern era: the struggle between kerygma and structure is clothed in a formal confrontation between a consolidated reflexive

The kerygma of modernity with the remnants of the former medieval-Catholic, class-monarchical kerygma, through which the European structure makes itself known.

Postmodernity as the triumph of the kerygma

But at a certain stage, modernity and its kerygma manage to gain a decisive advantage in this struggle. Conservative ideas, institutions and political systems finally recede. This happens in the twentieth century after the Second World War, when "world democracy" succeeds in irreversibly breaking the last flashes of conscious and "kerygmatically" formalized desperate European conservatism. Parallel to the consolidation of a formal victory over the enemy, the kerygma of modernity turns its attention to a more careful and thorough self-examination. Having defeated the adversary externally, it begins to take a closer look at what is going on inside.

This is where the philosophy of suspicion comes in. The generalized meaning of the message of this philosophy is *as* follows: the kerygma of modernity acted *in* the *name of reason* in its struggle against overtly "irrational" systems (theism, monarchy, empire, class, etc.), but in this struggle we overlooked that the "*reason*" at the center of this struggle was itself based on irrational, irreflexive systems.), but in this struggle we overlooked that the "reason" at the center of this struggle was itself based on irrational, unreflected motives; *in* a word, within modernity itself are hidden secret layers of unreflected archaicism - inside, not just outside!

Do you think that this is a "retreat to irrationalism", as the crazy Soviet teachers of ismat thought? Wrong! It is, on the contrary, an increase in the degree of rationalism and subjectivity! This is the moment when the subject of modernity can realize that it is still too contaminated by archaism

inside himself that the dream work is too strong in him,
- This is the supreme turning point of the *victory of true modernity*, which copes with all formal (external, institutionalized) opponents and begins to deal with internal (more conspiratorial) ones. There are no more formal monarchists, they have been exterminated. And then the democrats who have won all over the world ask themselves: "Are we democrats so democratic? Are we ourselves too much of the monarchism, totalitarianism, repressiveness of previous eras? Is not the very principle of the individual, humanism and the centrality of the human being, with its rationality, in turn a violence against more flexible realities - bodily impulses, non-human species of living beings, the environment, desires...?

This is the phase of postmodernity. Postmodernity is a state in which the kerygma of modernity turns inward and begins to clean out the stables of its own subconscious, bringing its contents into the light of analytical reason, thus clarifying and clarifying the mechanisms of action of reason itself, freeing rationality (kerygma) from all that it still inertially contained from the irrational. Postmodernity is born not from the desire to affirm and strengthen these irreflexive aspects in the subject, but from the *desire to cure the subject* of *these irreflexive aspects*.

Freudianism as therapy of the subject

This is why postmodernity is so closely associated with Freud and Freudian therapeutic practice. Freud says: "Everyone is sick, there is no health, but one must go on to recovery; one must delve through the system of psychoanalytic counseling into the unconscious, and gradually develop the unconscious.

to chase away the fog of "dream work", to interact with it openly, to descend into it with consciousness, to soberly assess how this consciousness draws its content from subconscious impulses, and to gradually *purge the subject of its irreflexive sides*. This is the hard-to-achieve (if at all achievable) Freudian *norm*: a subject fully aware of the organization and mechanisms of his own subconscious. Freud's disciple Jung called a similar process "individuation" - the translation of archetypes.
of the "collective unconscious" to the level of the individual mind.

Marxist kerygma

Marx describes a similar idea in terms of the balance of productive forces and relations of production. This balance predetermines the fundamental mechanisms of the functioning of the base, which are the basis of society. But the processes occurring at this level are normally hidden from human rationality and are expressed indirectly through "ideologies" (as forms of "false thinking"). This is why philosophical systems and political regimes of the New Age practically always operate with false objects and false methodologies - they are designed to conceal certain fundamental facts of injustice and exploitation underlying the economic structure. Although bourgeois regimes (political modernity) are more perfect than slaveholding and feudal regimes, their strategic lies are more subtle. Marx proposes to fight the rationality of modernity (which he defines through a class approach as *bourgeois* rationality) by descending to the awareness of the base and building through this awareness a new kerygma, this time revolutionary and prole-

the Tartar, the *Communist*.

Freudo-Marxists combined both approaches, considering that Marx and Freud were describing the same phenomenon - structure! - from different points of view, criticizing (also from different points of view) the kerygma of modernity (bourgeois political system and rationality not subjected to psychoanalytic practice).

Nietzsche: life as structure

Nietzsche's philosophy can be typologically coded in the same way. Nietzsche believes that modernity is dominated by "false values" that reveal their "nihilistic" content. The European mind has produced a theological kerygma that is crumbling before our eyes. ("God is dead"). For Nietzsche, atheism and rationalism (modernity) only reveal the fundamental crisis of human reason as such, the crisis of the subject. Desperately searching for something to rely on under such conditions, Nietzsche discovers such phenomena as the "will to power" and "life". This is the Nietzschean understanding of structure. He believes that European culture is based on a formal denial of life and the will to power, but at the same time is completely - albeit blindly - governed by this will. Nietzsche proposes to descend to this reality of "life" in order to build on its basis a new subject - purified from the thin kerygma of abstract conventions (morality). Nietzsche's norm of such a subject, who has said "yes" to the base (structure), is the superman, the direct embodiment of the will to power - realized and translated into the status of a reflexed strategy of the subject. The superhuman builds his kerygma on the direct reflection of the vital structure.

This interpretation of Nietzsche explains why he took the

central to the philosophy of the structuralists, who formed the core of Western Freudo-Marxism. However, Nietzsche's philosophy is so complex and multifarious that it can be interpreted in other ways.

The kerygmaticity of postmodernity: the final exorcism of structure

The bearers of modernity notice that structure is still very strong even in modernity, that is, that modernity is not enough, and begin to criticize it when modernity has truly triumphed, a sign of its deepest *victory*, not defeat, not regression, not a step backward. This is why postmodernity, which grows out of structuralism and out of the philosophy of suspicion, is the *next* paradigm that comes *after* modernity, fundamentally, logically, paradigmatically and historically after. Modernity itself is realized and reflexed in this case by ourselves as *under-modernity*, as insufficiently modern. And it is replaced by postmodernity, a modernity that is indeed a *real* modernity, because in it the structure is correctly isolated, reflexed, brought to the surface and consequently abolished as a structure, translated into a kerygma. This idea of the exorcism of structure is the essence of postmodernism's program.

In fact, what does a psychoanalyst do with his clients on an individual basis when he says: "Do you think you're having trouble at work and that's why you're nervous? No, your mother squeezed you too hard as a child, you can't forget it, and that's why everything is falling out of your hands. Uh-oh. Do you dream about hare ears? I see, you have latent homosexuality. Why? It's as obvious as God's day, remember who a hare is..." Regardless of the specific methodology of explaining "dream work".

In any case, the task of explaining the *rational through the irrational* is solved, but this is not irrationalism, it is the *highest form of rationalism*! It is the practice of diving into structures that have remained in the shadows up to a certain point. The main idea here is to bring out the dark content of the subconscious mind, which secretly forms the supposedly The "light" content of the intellect must be brought out into the open, in order to abolish this "alleged" content, so that the mind can finally function in a truly transparent way for itself. This is an extremely difficult task, and in practice Freudian therapy fails in the vast majority of cases (as do Jungian, Wilhelm-Reich, Lacanian, etc.), but theoretically the goal is molded in this way.

The main idea of postmodernism is to bring to its logical limit what modernity has not done. Postmodernity is therefore, in the full and true sense of the word, the *last cry of modernization*. Despite the fact that here we see a phenomenology that does not resemble at all the classical phenomenology of the New Age, up to the point of "hitting" the subject, which is the axis of the New Age, it is nothing but the continuation of the same line. Postmodernity wants there to be *only* a *kerygma* and for this kerygma to exist in complete freedom from structure. The abolition and exorcism of structure is *virtuality*, and the kerygma perfectly corresponds to the parameters of virtuality. In this case, postmodern uses various archaic figures, fragments of the unconscious, and symbols not to promote the revenge of structure but, on the contrary, to wound modernity by pointing out its shortcomings, its imperfections. These are

polemical and ironic strategy of postmodern criticism. Moreover, by turning the unconscious into the virtual, postmodernity completely deprives it of its inner smoldering energy, replacing the structure *with a prosthesis*.

Archaeomodernity as a conflict of operating systems

What, then, is the archaeomodern under such an analysis? Archaeomodern is a state *where there is much more structure than kerygma*, and the kerygma itself is such that it does not grow out of this structure in any way (even in the most crooked way), having been brought in from outside and incorrectly established. It is a kerygma that has not been processed by the structure at all, being in acute but unconscious conflict with it.

Imagine the same Windows computer running a Macintosh operating system directly on Windows. Would it work? Maybe it will smoke, maybe it will flicker, but technically the floppy disk is correct, and the second floppy disk is correct, and the installation disk works, and the correct crackers for both programs are listed on the cover, but they don't run together on the same computer. What happens on this computer? There is a zone of uncertainty where anything can happen. One system can defeat the other, the other can interfere with the first, they may or may not accomplish some task. This is roughly what we have in the archaeomodern.

Archaeomodern as delusion

There is no central subject in archaeomodern, which would be the pole of reason and will, *there is no split world* in archaeomodern, but, nevertheless, there is *no enchanted world*, and there is no coherent expression of structure in the form of (albeit archaic and irrational) structure.

of personalizing unconscious impulses.

It is a state of systematic (systematized) delirium. Actually, what is delirium, delir- ium? Delirium is when the *"dream work" enters the waking mind without censorship or mediating filtering operations*. In this case, a very important element is missing: the element of *awakening*. This element of awakening is very important for us in understanding archaeo-modernity. At the psychological level, what could we liken the change of the paradigm of tradition to the paradigm of modernity? An awakening. The paradigm of Tradition is active while we are asleep, archetypes are at work there, the unconscious is active. When we wake up, the paradigm of modernity begins. Imagine now a sleepwalker: he has fallen asleep, but continues to walk, climb on the roof, move appliances on the kitchen table.... Or, on the contrary, a person seems to be awake, but half of his consciousness is dreaming. This is the archaeomodern. It is also called a clinical state of severe delirium. We can say that this is the "Juxta position", the Juxta syndrome, the Juxta disease.

The kerygma of advaita vedantism

It is important to note the following: *archaeomodernity cannot be categorized as a traditional society*. Traditional society is a paradigm which, despite the fact that it has a *very* developed and powerful ("fleshy", "muzzled") structure, creates a kerygma corresponding to this power. This kerygma of traditional society has all the properties of dreaming, like ancient cults, religions, archaic practices, but it also has some aspects of rationality. Traditional society - even among the most primitive peoples - is not a delusion, it is a special rationality that is not a

The problem is that it can be resolved contradictorily in a particular structure.

Moreover, there are extremely advanced kerygms that say a universal "yes" to virtually any structure. An example is Hinduism, which deliberately places nonduality at the head of rationality, knowingly justifying a superrational rationality (since it is the property of ordinary reason to operate with pairs of oppositions). And this kerygmatic advaitism goes so far in its overcoming of opposites that it includes even dvaita-vedantism, i.e., its direct negation! Also, the Hindu kerygma included many non-Aryan structures (dreams) of the local population of Hindustan, simply expanding the pantheons of its gods, spirits and heroes. Moreover, the anti-Hindu reformer Buddha Gautama, a harsh critic of Hinduism and Vedanta, was recognized as the 9th avatara, i.e. the incarnation of the Supreme Principle, who specifically propounded critical teachings to test the Hindus!

Hindus have *no difference between dreaming and waking*, not because they are delusional, but because they have both the waking and dreaming worlds subordinated to the same system, where freely the impulses from the machine of desire and dreaming go up into theology and then back down. In normal Hindus this is the case, and they live a perfectly normal life.

Archaeomodern is torturing the structure

In archaeomodernity, the traditional beginning, that is, structure, lives in the shadows. This is a fundamental point. The structure in archaeomodernity is in the shadows, in captivity, in a cellar, in a cellar. It is a *state of torture*. The structure is suspended on a rack in the cellar and the executioner works tirelessly on it

of alienated and crookedly installed rationality. With a certain rhythm, lead is poured down its throat, bones are broken, and flesh is poked with hot iron. The structure tries to shout, but since pseudo-rationality blocks the structure's ability to speak in archaeomodernity, the structure starts to bypass consciousness and begins to create pseudo-rational statements: for example, "I want to go to the South. It tries in vain to find something that corresponds to the workings of dreams out of an obviously unsuitable set of words and signs, but it fails fatally because of the fundamental inconsistency of the rational schemes.

In archaeomodernity, the kerygma is launched against the structure, in spite of it. But this does not happen overtly and openly, as in the West or in a duel, but secretly, trickily, under the carpet, in the Byzantine way. The torment of the structure is there, but there is no *subject* who would be the result of the world's unbinding and the bearer of mind and will. The world of archaeomodernity is bewitched, but it is bewitched in a *silly way*: machines talk, strange voices come out of the elevator shaft, a man is drawn to starry distances, "Gagarin is not dead, he has returned," the noosphere makes itself known, intergalactic contacts cannot be ruled out - and so on, the whole phenomenology of the late Sovdep (and the early ones, from Platonov and the noosphere to Raisa Gorbacheva).

Enchanted technique

All this lies in the realm of *enchanted technique*. Not enchanted people who live like Leskov's *enchanted wanderer*, the slightly confused man of traditional archaic society. But here are Platonov's enchanted proletarians, who talk to steam locomotives, stroke the furnaces in blast furnaces, saying: "you've eaten well,

good" is a completely different kind of phenomenon, a fascination with what is essentially the ultimate form of disappointment.

In Russia, they took the rational Marxist model of unwitching the world, with the proof that there is no God, and turned it into an instrument of new bewitchment. In the 20's atheist propagandists traveled around the villages and turned a device in which a spark between two electrodes would strike. They said: "You see, they lied to you that God makes thunderstorms! That St. Elijah the Wonderful rides across the sky in his chariot! And this is just science!" The peasants answered, "Yes, we see it now..... If we had seen such things before, we would have understood everything at once". The lecturer demonstrates something that bewitches, but, in fact, bewitches even more. Imagine those nodding faces! This is an even greater bewitchment, an even greater archaization of a magic scientific device than the rather rational kerygma of Orthodoxy, which is built in accordance with refined skills of correct thinking and a high degree of abstraction.

Soviet modernization was a typical celebration of archaeomodernity, where rationality and, at the same time, a slippage from meaning were inseparably intertwined

- Platonov had a wonderful story in "Chevengur" that Dvanov was walking and suddenly saw huge, gigantic sculptures of women's feet, the remnants of ancient statues smashed by the Bolsheviks, and there was some note about agricultural work. I quote: "In the newspaper there was only an article about the 'Tasks of the World Revolution' and half of an article 'Keep the snow in the fields - raise the productivity of the labor harvest'." The note in the middle came off as. "Plow the snow," it said, "and we shall not

will be dreaded by thousands of Kronstadt's arrogant." What kind of
"of Kronstadt? This agitated and puzzled Dvanov." Note the expression: "the note has lost its meaning" - this is a generalizing action of the archaeomodern. The meaning is still guessed, but it is getting weaker and weaker. And only "excitement" and "puzzlement" remain. Platonov's character Dvanov thought for a long time what this could mean and then, with the same indecision, felt how complex and beautiful the world is, and went on with his idiotic business. The proposal to modernize the previous paradigm only causes a new reinterpretation of it, but what a reinterpretation!

Archaeomodern as the intertwining of archaic and modernity

After the baptism of Russia, the Russians perceived a kind of "modernization", received a new kerygma (not quite and not fully comprehended, perhaps), a new Christian righteous rationality. Of course, the older pagan pre-Christian structure continued its work, manifesting itself in omens and rites, new legends and reinterpretations of Christian subjects and saints in the old Russian manner. And, at some point, the kerygma was in some ways distorted under the influence of Russian dreams. But with
"Archaeomodernity blossomed in a terrible way: the atheistic modernist kerygma attacked the structure, seeking to take it out, but the structure whipped at it from within, striking back. And all this without any formalization, all under the carpet, in secret, pretending that nothing was happening or that something was happening that had nothing to do with what was really happening.

If modernity would logically, historically, and paradigmatically follow premodernity in Russia, displacing the

step by step, we would have gradually eroded, lost our structure, our dreams would have cooled down, we would not have been so hot, "excited" and "puzzled", we would have sacrificed our beautiful Russian soul and become more like Westerners. But that was not the case, we did not go this way, we went the way of accelerated modernization, bypassing the stages of consistent and painstaking work of desacralization.

Modernity has won in Russia, but it has won at the cost of *ceasing to be modern*. At the same time, we also retained archaic, but it was retained at the cost of *ceasing to be real archaic*. The structure itself surrendered itself to the alien kerygmatic Marxist consciousness, which in turn became a prisoner of the structure itself. *Archaeomodernity is a state in which archaic and modern take each other prisoner*. No one commands, each tortures the other.

Postmodern (Tarantino) and archaeomodern (Miike).

As a rule, the phenomenon of archaeomodernity arises in societies that have not grown modernity from themselves, to which it came from outside, as colonization. For example, it is easy to understand that modern Japan is archaeomodern. We talked several times during the lectures about Quentin Tarantino and Takeshi Miike. I realized at some point that these figures are not identical, and that there is a colossal gulf between Tarantino and Miike. If you watch Miike carefully - for example, The Bird People in China, or his other works like Rainy Dog - it becomes clear that Miike has a layer of sincere suffering, a naive belief in the lost sacred, and the distressed soulfulness of a man of traditional society. Against this backdrop, Tarantino's absolute ice.

looks qualitatively different. Although both directors are considered classics of the postmodern, one Japanese, the other American.

The fundamental difference between Tarantino and Miike is the difference between two completely different contexts. Tarantino is *postmodern* in its purest form, and it is an absolutely rational subject strategy, as is Rodriguez with his series "Children of Spies", where the subject is broken down into separate, scattered and intricately folded post-subject, post-individual, divisional virtual particles. In Miike's film, we see an *archaeo-modernity* suffering and experiencing, which in 1945 was rigidly imposed by the American occupiers with an abso-lutely alien modernist technological kerygma that it absolutely does not understand.

Crime on the forbidden line

The heart of the criminal community lives at the intersection of kerygma and structure. Because criminal circles are one of the manifestations of the archaeomodern. Miike's movies are almost all about yakuza. And that's no accident. The criminal world is modern in relation to traditional society, because this circle has its own laws, which do not coincide with traditional ethics, ritualism, religious, caste or class dogma. But compared to the modern society, "legal" and "civil", the thieves' worlds are pure archaic, irrational and full of prejudices.

Criminality is one of the most striking examples of archeomodern expressions, where the legal consciousness that corresponds to modernity and the daytime world does not penetrate deeply, and is found on the illegal line between day and

at night with the voice of dreams. In this case, neither wins. The archaic and non-legal beginning in crime does not completely defeat the legal one. That is why members of an organized criminal community often come into contact with law-enforcement agencies and special services, and the corruption of both begins (since not only the state agencies cooperating with criminality degenerate, but also the thieves' dream, the thieves' idea, degenerates). Everything stops and hangs in this uncertain state. Criminal environments are the most phenomenologically vivid environments where archaeomodernity thrives and lives.

The geography of the archaeomodern

The vast majority of humanity lives in the conditions of archeomodernity today. These are the countries of the Third World, the East (even industrialized developed countries) and Russia. Europe is in transition from "high modernity" to postmodernity. In the United States, postmodernity already prevails. Moreover, the transition from modernity to postmodernity can be called the main civilizational and social trend of the West in the broadest sense of the word. Everyone else is living in archaeomodernity, and they are tormented by it.

The most unpleasant thing about archaeomodernity is that it is a state of profound but *unacknowledged* conflict. Archaeomodern is a conflict of opposites that are not removed in synthesis, not harmonized, but not even clearly opposed to each other. In archaeomodernity, *archaic and modern are tied to each other with* their *backs to* each other, and in this position they cannot look into each other's eyes, cannot realize what hurts them, what holds back and sabotages any of their endeavors. They are unable to put the opponent in front of them, to see him, to compre-

to shed it. If this operation were possible, war would break out (the kerygms of modernity and archaic structure), blood would flow, and true *happiness* would begin, because nothing could be worse than the archaeomodern condition.

Archaeomodernity is an acute metaphysical, philosophical, paradigmatic *disease*, the most serious, the most frightening, the most dangerous, and aesthetically the most disgusting. At the same time, the disease is *contagious*. The disease can be rigorously described, which will make it possible to uncover it everywhere as soon as we are able to identify its symptoms: it consists in the superimposition of the autochthonous irreflexive, that is, the structure (the collective unconscious) and the pseudo-reflexive as an alien, externally imposed kerygma. In this case, the structure is still strong but *not* strong, and the kerygma is weak but paranoid and cruel (although eloquent).

The Kukui language and the morphology of delirium

Archaeomodernity can be described through philology. The numbness of structure and the eloquence of kerygma, constantly blurred by the nocturnal (mute) associations of the unconscious, give rise to a special linguistic phenomenon - the specific language of the archaeomodern.

Klyuev mentions the "Kukui language" in his poetry. I was very interested in what this language was. It turns out that this is what the Russians called the German language, because Germans lived in the Kukui Sloboda in Moscow. But I think that the Kukui language is something much more interesting and meaningful. Apparently, in addition to German proper, which the Germans spoke incomprehensibly to the surrounding Russians, there was another special pseudo-German, a Russian-German language based on random associations

The Russian ear, hearing German speech and "guessing" the meaning of words and sounds, or inventing it. This phenomenon is known in linguistics as "folk etymology". In the 19th century, there was an expression: "Why are you staring at your *eyes*?". By "glazenapas" was meant, jokingly and pejoratively, "eyes". But that's too scientific an explanation. It is more correct to say that what was meant were exactly "glazenaps", the goggled - "excitedly" and "puzzled" (like Dvanov's after reading an article about snow plowing) - eyeballs of a bewildered Russian man. From a kerygma point of view, Glasenapp is a common surname among Russian Germans, etymologically unrelated to eyes. But the Russians heard it differently. (This again refers us to Juxt). This, perhaps, is the Kukui language.

Another very good language of Chernomyrdin, in which fundamentally very sneakily, with cunning, does not agree anything, neither cases, but syntax, nor logical connections (conjunctions of composition are used instead of subordination and vice versa). Words in Chernomyrdin's speech do not agree not from inability, on the contrary, from too much skill, but very peculiar. This, too, is a vivid example of Kukui language. Chernomyrdin wants to say something, but at the same time he wants to hide something. He begins to speak, but before he has finished the sentence, at its very beginning, he is suddenly piercingly aware that if he takes one more step, he will become a victim, a slave of logical structures, and then he will not be able to escape. He will be forced to formulate some statement that will have the legal force of an irreversible syn-tagma. The essence of the kerygma of modernity (and of kerygma in general) is that for every utterance the speaker and the doer is absolutely personally responsible.

The government's responsibility. But this is exactly what Chernomyrdin does not want to do under any circumstances. At the same time, if he is silent at all, if he does not raise his voice, if he does not at least quack, wheeze, or imitate speech, he may be taken for a wordless animal, for an object (a gas pipe, an object) and used against his will - for example, moved like a nightstand. Accordingly, it must show signs of philological life, but in such a way as to escape responsibility for the utterance. And in solving this impossible, most difficult task, Chernomyrdin's speech, having started with one thing, quickly "descends from its meaning", becomes entangled in contradictions, moves arbitrarily, carried by waves of random associations and emotions that help him to get out of a difficult situation by relying on luck and natural ingenuity. That is why some of Chernomyrdin's statements do not end with anything at all, phrases break off half a word (in psychiatry, a similar phenomenon is called schizophasia), empty resonance bursts into speech, making the listener forget about logical connections and their absence in other parts of the statement. But we are not talking about a patient, but about a former prime minister of a huge country and a high-ranking statesman.

Chernomyrdin's Kukui language is the classic orthodox language of the archaeomodern, where everything is completely incomprehensible as a whole, but everything is understandable in parts. We intuitively guess what he wanted to say, grasp the meaning. Stop! Why do we grasp the meaning? Because we too belong to the Kukui people, to the archaeomodern conditions, and we think and speak in the Kukui way. All of us, including all those present and all those living in Russia, and we cannot think in any other way. This means that we are, strictly speaking, in the scientific and medical sense, delusional. Everything that

We consider sleep or wakefulness to be neither, it is a common inseparable, *continuous field of Russian delirium*.

Delirium

Delirium is Latin for delirium. Delirium is derived from "de", "from", "of" and "lire", "furrow". Literally, it means to go off the furrow (as a note in the "Chevengur" "came off its meaning" - and by the way, plowing was also mentioned there). The Russian word "delirium" is also very successful.

Delirium is when people wander in the dark, bumping into ideas with their foreheads. Ideas stay on their own, and we wander between them on our own. We don't see them, but we feel them because *they prevent us from wandering*. By pushing away from these ideas, bouncing away from them and rubbing the bump on *our* foreheads, we fix thereby that *there is an idea in this place*, and we are like smart people, because a smart person differs from a completely unintelligent person (or rather, in Russian, a smart person differs from an animal) in that he can distinguish some rational signals to understand, to feel that there is something (an idea) in this *mental* place. And Russians are quite able to distinguish - by the degree of painfulness of sensations and the strength of the blow - strong ideas from weak ones. This creates the appearance of rationality, which is not inherent in beasts and complete clinical idiots. But at the same time, the Russian person distinguishes these rational signals in a very specific way - with his back. This is the mental picture of delirium.

Slavophiles and Westerners discovered archaeomodernity

A very important (especially when considering the problem of archaeomodernity) phenomenon in Russian philosophy is the dispute between Slavophiles and Westerners, which, by the way, is absolutely about the same thing. During the heyday of the Enlightenment, the

us in the 19th century, the first generations of unborn nobles appeared, who began to argue heatedly about the specifics of Russian culture, Russian history, Russian tradition, Russian religion, and Russian society. The most clear and complete forms of these disputes acquire with the emergence of two intellectual camps - the dispute between Slavophiles and Westerners. *This dispute is born out of the discovery of the archeo-modernist nature of Russian society.*

Both Slavophiles and Westerners discovered that when dealing with Russia, they were dealing with the archaeomodern. But Chaadaev and the Slavophiles drew two opposite conclusions from this. Chaadayev was a disciple of de Mestre, one of the most conservative thinkers in Europe, the bearer of a rigid Catholic kerygma. In Russian conditions, the disciple of a Western ultra-conservative becomes an ultra-modernist. Here is a paradox: Chaadaev is a full-fledged true orthodox *modernist* and at the same time a follower of one of the most *conservative*, if you will, system-forming for European servatism and traditionalism (it is not without reason that Guénon himself often refers to him). Joseph de Mestre is extremely right-wing by European Western standards, one might say archaic. But in Russia he becomes the inspiration for the extremely modernist Chaadayev. What is a structure for kerygmatic Europe is an inaccessible kerygma for the unconscious dreamlike archaic Russia. This is the archaeomodern.

Chaadayev says: if we look at Russian culture, Russian history, Russian society, we see some complete nonsense. The ends do not meet anywhere. The state, law, ideology, and religion are all based on multistory lies, imitation, and parody,

inadequacy, overexposure, absurdity. Chaadayev is right, he is absolutely right. This is the way it is right up to our time. If we look at Russia from the point of view of the kerygma, we will find failures at every moment. Every decree, every legal and historical action, where a subject should have appeared and formally assuming that we have one, turns out to be a bluff. Modernity is introduced, but at the same time it passes by.

We begin to philosophize - we philosophize in such a way that the subject is immediately transformed into wholeness, the world

"The first Russian philosopher, Skovoroda (the first Russian philosopher), has some archaic gnostic myths, Solovyov sees Sophia who comes to him in the form of a beautiful woman, the cosmist Fedorov resurrects the dead and tries to control atmospheric phenomena. Not philosophy, but a real weakly systematized delusion. Thought imitation. That's how cats philosophize. This delirium is self-affirming and unfolds in the form of visions, sensations, trials of the flesh, withdrawal (the same philosophers are virgins - Solovyov, Fedorov) or, on the contrary, wild drunkenness, debauchery and debauchery, as in other Silver Age philosophers (Philosophers, Merezhkovsky, Rozanov, Berdyaev). The extremes of exhaustion or, on the contrary, excitement of the flesh are necessarily manifested, all in order to keep this delirium going, so that the flesh and its vapors saturate the Russian consciousness, which is functioning freely and bizarrely.

Chaadaev was the first, and even before the emergence of Russian class philosophy itself, to notice the inconsistency of Russian society and Russian thinking with the laws of the European kerygma and exclaimed: this is a nightmare! In order to do something about it, one must either move to the West or to the West

to bring it here. This is how *Russian Westernism* was born.

The further I go, the more I begin to realize that this is a responsible, intelligent, adequate direction, because these are people who understand that it is impossible to exist in archaeomodernity, that it is disgusting, that it stifles any endeavor, falsifies any thought, entropizes any act, and that *this conflict must be removed*, resolved. But... But this is where our divergence begins: Westerners propose to remove it exclusively *in favor of a kerygma*, a *kerygma* that is *modern* and Western European, in favor of *the kerygma of modernity*. They argue that there is no other kerygma as strong and aspiring to universality, and if we had our own kerygma, we lost it long ago. We lost it with the beginning of Russia's modernization, when archaeo-modernity began in Russia. The origins of the disease go back to the era of schism, i.e. to the XVII century.

Slavophile strategy: digging up the structure

But how did the Slavophiles solve the problem of archaeomodernity? The Slavophiles said: yes, our dear friend Chadaev is completely right in his diagnosis! We, indeed, live in complete delirium. But... It is not the structure (unconsciousness, people, dreams, tradition) that is to blame, but the *bearers of the non-Russian kerygma*, the reformers of the Petrine epoch, Peter himself, and other 18th century Westerners who drove the Russian structure underground and thus created archaeo-modernity. And this is the recipe that the Slavophiles offer: *let's excavate the structure*! An even more beautiful conclusion!

Some (Westerners) said: this ugly, disgusting, unacceptable compromise of archaeomodernity, we must decide in favor of the West. I must say they were

well done, they wanted to get well - to get well themselves and cure everyone else. Others (Slavophiles) said: let us turn to dreams and build a world of old Russian dream tales. They were her great heroes, they wanted not just to recover and cure the others, but to defend the identity and dignity of our Russian ancestors, our dreams, our identity. Russian culture, Russian composers, Russian literature of the second half of the 20th century heard the Slavophiles' call to "dig up the structure" and created a treasure, what we call "classical examples of national culture". They listened to the voice of the structure, the spirit of the people, their music. They created and lived mainly within the Slavophile canon.

National Homeopathic Therapy

The Slavophiles began an even more important and even more interesting process than simply siding with structure in the face of archaeomodernity. They did not just defend the structure against the Western kerygma, they proposed a more radical way: *let us cure archaeomodernity*.

In fact, the Westerners' proposal to fight archaeomodernity was very logical, but it suggested *killing the patient*. At first glance, the disgusting appearance of the sick person, drooling, refusing to move independently, giggling stupidly, was an argument in their favor. Indeed, who would want a patient in such a state. The Westerners indirectly hoped that something more reasonable and complete, built according to the laws of kerygma, would come to the morgue after the patient's deportation to the morgue, after his euthanasia.

on the basis of the most primitive kerygma in many respects, and everything worked out for them. *The* Russian Westerners had something similar in mind: *if there was a subject*, there was reason, and everything else would follow, they believed. And in this they were faithful to the strict logic of modernity and modernization.

But the Slavophiles proposed a different scenario: let's still treat, but first let's realize whether such a deplorable state of Russians is not the fault of foreign doctors who, instead of curing archaeomodernity, by their practices only aggravate its condition and thus bear the main responsibility for archaeomodernity. In a mild form, the Slavophiles hinted at the following: let us kill not the patient, but the doctors who brought him to such a state. They are wrong doctors, they have wrong medicines. They have some common sense in their assessment of the patient's condition and they are right that something should be done, but *what* exactly - here we do not agree with them categorically. First of all, let's eliminate these woe-doctors, and then we will try to treat, and not with the help of kerigmatic drugs, but with the help of autonomous forces of the structure, i.e. homeopathically. National homeopathic therapy.

The Slavophiles rolled up their sleeves and began to treat, just as their direct followers in the twentieth century, the Eurasians also treated - they treated the archeomodernity of the Russian people. This was the most adequate direction of Russian political-conservative philosophy - from Kireyevsky, Khomyakov and Aksakovs through Dostoevsky, Gogol, Samarin, Leontiev and Danilevsky to Trubetskoy, Savitsky, Alekseev and Gumilev. All of it is imbued with one main task: the desire to cure Russians of archaeomodernity.

Eurasianists' World Front against the Western European kerygma

In their program book "Europe and Humanity" and especially in Savitsky's review of this work, the Eurasians noticed the most important thing: by curing Russians of archaeomodernity, we are curing not only Russians. More precisely, the idea of treating Russians

- The idea is not only to treat Russians, but to *treat the whole world*, because Japanese, Chinese, Albanians, Latin Americans, Africans, and Indians *need similar therapy*. Maybe we just realized this disease more clearly, earlier and sharper, realized that archaeomodernity is a disease, and, realizing how unacceptable and disgusting it is to *us*, we began to deal with it seriously.

Developing the intuitions of the Slavophiles, the Eurasians came close to a systematic description of the problem. The West claims that the norms of modernity, grown on its historical soil, are universal laws and all-human criteria of development. Thus was born the kerygma of modernity, which claims to be a kerygma in general, the norm of universal rationality (mathesis universalis of Descartes and Newton). The colonial spread of Western influences to all other countries, cultures and civilizations of the world gave rise to archaeomodernity everywhere. Local structures (i.e. cultures, religions, rituals, beliefs, traditions, social and political systems, economic forms, etc.) were driven underground, and alien - half-understood or not understood at all - kerygma blocked their natural and harmonious exit. The whole world (with the exception of Europe and the West) spoke the Kukui language and the souls of peoples began to suffer unbearably, to rot from the virus of the colonial prosthesis of self-consciousness.

Russia was in this position not through a direct

colonization, like most countries in Asia, Africa and Latin America, but through *cultural colonization*. This is what the Slavophiles called the "Romano-Germanic yoke". Therefore, Russia theoretically has a chance to carry out a *conservative revolution* in favor of structure (the famous term "revolutionary conservatism" was first proposed by the Slavophile Y. Samarin), to throw off the Western kerygma and start the process of anti-colonial struggle against the European kerygma in the planetary mass. Not only in the name of Russians, but in the name of the identity of all cultures and peoples of the world. Thus, in political philosophy, the phenomena of structure and kerygma, the state of archaeomodernity, are directly embodied.

Archaeomodern in the Soviet way

The heyday of archaeomodernity in Russia was the Soviet era. Having set themselves the task of realizing their ultramodernist projects, of total implementation of the Marxist kerygma, the Bolsheviks both succeeded and failed. On the one hand, they succeeded, but ... *at the expense of depriving Marxism of its rational content*. This begs the question: what then did they introduce? If we introduce Marxism, and in order to introduce it, Marxism ceases to be Marxism and becomes something unknown, a dream, then *what* are we doing?

Up to a certain point, at the first stages, the rational bearers of the Marxist discourse themselves understood what they were dealing with, where they compromised on the understanding (misunderstanding) of the basic dogmas of the masses, where they consciously adjusted for pragmatic purposes to the "vestiges", where formalized confrontation was rigidly confronted. But gradually in the 1930s, this reflexion was gradually lost, erased, evaporated, and in the sta-

understanding merged with misunderstanding. That is when the Soviet archaeomodern began to blossom. In the beginning, the Bolsheviks were strictly guided by the idea of introducing consciousness to unconscious people. There were the class-conscious, the proletariat, and the rest, the unconscious citizens. In the first period, there was a real struggle: here is *"conscious"* (kerygma), but *"unconscious"* (structure). "You are unconscious," they said, and shot. In the early years, the bearers of the structure were shot, re-educated, transformed, in a word, were not left alone, and the criterion of consciousness and unconsciousness was obvious, quite rational and mathematically verified.

But at a certain point in Soviet history, one can see how this desire for real modernization, the desire to impose the Marxist kerygma on the Russian structure at any cost, disappears. It was as if the tired Communists were giving up: well, all right, God be with them (to hell with them), with the unconscious, we won't do it. From that moment on, the structure began to catch up: yes, they have stopped, and here I am! And it started: Stalin is our leader, our pharaoh, Lenin to the mausoleum, Stalin too, man into space! The Russian dream begins to work, the kerygma recedes, and by 91 there is nothing left of it at all!

For 70 years the Marxists have been kicking unconscious citizens out of their unconsciousness, and again the people are completely unconscious, every last one of them. Everything has been forgotten, the bonfire of party tickets is quietly burning out in the public garden. All the formulas of communism, from the simplest to the most complex, are completely weathered. The structure votes simply "in favor": a bird flew by, a drunken man passed by, Boris Nikolayevich will be our tsar, there is no other - so he will be! The structure is completely

The Marxist kerygma was ruined, but in its archaeomodernist underground it was also significantly rotted and deteriorated.

Labor rest

You can't say it's a traditional society. Where have you seen such a traditional society that is in a state of permanent delirium? A traditional society has its order, its routine, and even, if you will, its *kerygma*. It certainly has moral and ethical norms, rational prohibitions and explanations.

Maybe something has been preserved at the family level? But the Soviet model has penetrated there as well. The Soviet family, going to work, sprawling ethics, office romances and weak children. Parties with songs about Cheburashka. The typical figure of the Soviet period is the alcoholic worker. But this is not a member of traditional society. The Soviet man works all the time, sober or drunk. And he feels he has to. He works even if he drinks vodka. With every drink there is a process. In one documentary movie "Where I came from!" a former bruise tells how he quit drinking and started writing author's songs (you can't think of anything more monstrous). Then he built himself a chicken coop and began to live in it. He tells the correspondent: "When I sing a song about my neighbors, about what is lying around, about how I worked at the factory, how I went to school, I feel that *something is improving in the cosmos*". I think that before the songs, when he was just souring, it *was improving even better*, he just doesn't remember. When he clinked a glass, it improved, lines straightened, flowers bloomed.

In archaeomodernity everyone is doing something, working hard, but this work most often does not produce any tangible traces, it is entropic by definition.

Because it's the *work of dreams*. And as such, it does not lead to orderliness, results, irreversible consequences. Everything builds and disintegrates like figures of water or sand. Modernity hysterically craves irreversibility, results, accumulation, direct links between costs and profits, between what goes in and what comes out. Archaics completely sabotages this thirst, mocks it again and again, enveloping the labor process in vapors of utter meaninglessness. Soviet man worked without acting, and inacted while working. In retaliation, modernity prevents this archaic structure from feeling normal, tormenting it with imposed neuroses, disorders, jabs and jabs of residual fragmentary consciousness.

Pop mechanics

Thus, by the 1980s, Soviet society had become blatantly, fundamentally, excessively, grotesquely *archaeomodernist*. To such an extent that it made everyone sick. And then Chaadayev's heirs - Chubais and Gaidar - appeared. They were the *right* people, and Novodvorskaya was even more right than them. She looks so crazy because the country is crazy. She is the normal one, and we are the abnormal ones. It seems to us that she is going nowhere at all, in fact, it's the opposite. She says to the people: "Friends, you are hindering the process of the kerygma, you should be exterminated, you just don't understand anything. She says everything absolutely right. The more reasonable a kerygmatic discourse is, the more stupid it seems in the conditions of archeomodernity. Zhirinovsky is the man everyone laughs at. This man says absolutely rational things, all the time. They look ridiculous because it is not he who is ridiculous, but we ourselves.

Seryozha Kurekhin liked to do the same thing. But he was consciously switching things around. When people with mouths full of giggles came to him, he would tell them about the laws of thermodynamics - strictly according to the institute course, without any ironic deviations, but they would laugh on their *own*. And sometimes, on the contrary, he would say absolute nonsense with a serious look and everyone would nod: "Yes, that's right, that's exactly right," agreed Alla Borisovna and the short nanotechnologist and hero of Putin's prizes, tailor Yudashkin. - "Seryozha is not a silly man, he must have read a lot of books." And at the time he was telling them utter nonsense. Why? Because Kurekhin understood (or at least guessed) that *in archaeomodernity there is no subject* with its verification models and structures; there is no reasoning and volition at all. There is reason or something similar, but without a subject. There is also will, but it is more a work of desire than will. Kurekhin could well prove this in a conversation with rock musicians (morons by definition) and with academician Likhachev (a moron of status).

The revolutionary potential of hyperconformism

So, in the 90s, a handful of Soviet Westerners under the wing of A.N. Yakovlev, who was intuitively reaching for the mind, but deprived of its most peripheral areas, had a
A "fresh" idea: to give another fight to archaics, to strike a blow to the structure (preferably to finally destroy it), to open a new stage of kerygmatization - this time in the form of liberal modernization. Our liberals said: we must once again subject the structure to genocide. И... started to implement it. It is called "reforms" and
"shock therapy". The Russian structure did not particularly resist (only a little bit in '93), but chose its own

favorite method to which she was accustomed in archaeomodernity: the *revolutionary strategy of hyperconformism*. It switched on, saying: yes, Boris Nikolayevich, that's right, that's right, Chubais, let's canonize you for life, you will be the saintly Chubais the electrifier, and we will make Yeltsin and his court (family), as well as his guards, rulers of the Holy Democratic Russia for life. And began to do its usual business - to fake modernization, to "confuse reforms with their meaning".

Illiberals

There was a moment in the early to mid-1990s when the liberals had a chance. The vacuum was so large and the structure so stunned that its genocide seemed quite possible. But to do so, liberals would have to be liberals in the modernist sense, not in the archaeomodernist sense. Even more accurately, they should have *become liberals*, but . they didn't become liberals.

There is such a thing as *"illiberal"*, spelled not separately in the sense of "not a liberal, but... someone else", but conjoined - simply
"non-liberal", "not a liberal, but not someone else either".... Our Russian liberals are *illiberals*, because to be a liberal you have to have a political philosophy based on the subject. To be a liberal, one must have basic Western European characteristics, i.e., one must be *modern*, responsible for discourse, and ready to pay for both the cons and the pros of an individually consciously and willfully chosen position. We have only Novodvorskaya, Gaidar, Chubais, and Chubais. Gaidar and Chubais, apparently, sincerely and deeply sympathize with this subject, but they themselves are constrained by the conformism of their Komsomol youth. They very much wanted to give a deadly fight to the archaeomodern (in the

The archaic part of it), but did not dare to cross a line. It cannot be ruled out that archaeomodernity was too strong in them. Or maybe they simply gave up: "God with it, with archaeomodernity, it is a giant swamp sucking us into nowhere, we cannot drain it...". Liberals turned out to be *archaeomodernist effigies of liberals*, that is, something fake again. And then came Chernomyrdin and his Kukui language, and everything became clear. In the 1990s, after the real threat of modernization loomed, archaeo-modernity took its course again.

Putin as the embodiment of archaeomodernity

Vladimir Vladimirovich Putin came to us on the border of the millennium. Putin is undoubtedly a figure of delirium incarnate (remember how he, in a green jacket behind Sobchak, was cozily reading a newspaper in a photo that went viral on the Internet). From the point of view of his KGB practice, this was a necessary skill: people there were taught doublethink and split consciousness as a necessary quality of a professional. Putin fits the archaeomodern model perfectly. In every phrase he mixes, smiling with steel-gray eyes, a kerygmatic message, rational elements, and a daringly spoken flap of subconscious structure.

I have seen him speak live several times, and I have noticed that he says phrases, each of which necessarily contains two (at least) logically mutually exclusive theses. He once spoke in the Kremlin and said something like the following: "our task, Russia's task, is to never allow the unipolar hegemony of the United States of America, *so* we must be an open society and the most important partner for the West, strive to join NATO, the WTO, and to harmonize

our positions with Washington, which is our best partner, and Bush is my friend, *but* we must not forget that the United States of America is the main threat to the existence of the modern world order and the processes of globalization are leading to the des-sovereignization of states, and we must respond to this threat by strengthening the tolerance of civil society structures, modernizing and making our economy more open to Western investment, improving the legal system and raising the birth rate, the rights and freedoms of citizens, But you yourself have heard something like this a million times.

At first I thought maybe it was a compilation of several speechwriters who had completely different ideas and assessments of the past, present, and future in their heads; maybe one sentence was written by Jahan Polliyeva, another by Igor Sechin, a third by Surkov, a fourth by Dvorkovich, a fifth by Patrushev, and a sixth by Sergei Ivanov. But it's nothing of the sort. It is all Putin's original and holistic, non-disjointed thought, which splits in two after it is uttered. Before being widely circulated in the media, people in the Presidential Administration chop up these discourses into separate fragments and send them partly to the West and partly to Channel One, in order to

to satisfy both internal and external demands, as well as to meet the expectations of various social forces (both patriots and liberals). And the speech itself contains both. And it is very difficult to cut it out neatly, because there are also logical coherences: *therefore, because,* etc. Putin is the brightest embodiment of the archaeomodern, and his language is sharper and more coherent than Chernomyrdin's, but a dialect of the same Kukui.

The balance of Putin's archaeomodernity

What's *good* about it? *That it's not modern*. Moreover, it is a mockery of modernity, of common sense, of the subject. It is a caricature of the rational-willed nature of the modern European personality. Putin does not make any real attacks on the Russian structure; moreover, it is constantly visible in his unfortunate jokes and wo- worships from the crude school jargon - "piss in the toilet,

"The worst thing for the structure is when paranoiacs like Peter or Lenin, who have tasted the nature of the subject, come in and subject the people to genocide with a red-hot iron. The worst thing for the structure is when paranoiacs like Peter or Lenin, who have tasted the nature of the subject, come and subject the people to genocide with a red-hot iron. Putin does not have that.

On the other hand, this is *bad*. Because in such a program there is also a determination to maintain modernity at the level of the stupidest but imitatively Western kerygma: liberalism, democracy, the Constitution, civil society, human rights, tolerance - all these are fetishes and totems that have nothing to do with reality, but they oppress the Russian structure seriously and effectively, preventing it from truly unfolding according to its internal logic. In relation to archaicism, archaeomodern is *almost modern*, and in relation to true modernity, it is *almost archaic*.

Putin, as an exemplary archaeomodernist, does not intend to let the structure down, he intends to systematically destroy it. We think that something is about to happen, but no. It's not. We wait for the first four years, we are about to see Voloshin taken down. After 4 years, when the Russians howled (in their own way, like Gerasim in "Moo-moo"), Voloshin was removed, but again *nothing* has changed. *And nothing will, because this is archaeomodern*. It will torment the structure forever, until it is finally demolished. Putin does not recognize archaeomodernity as a disease. He is satisfied with it, if not enjoying it. *And those who see archaeo-modernity as a norm are on the side of* the *disease*.

Archaeomodernity as a political category

Understood from this perspective, archaeomodernity, understood from a philosophical and paradigmatic concept, is becoming before our eyes the most important political, political science and philosophical-political object, a phenomenon that provides answers to all the questions that arise in our society. This concept is the only main fundamental and central line of meaning from which we should set the coordinate system when analyzing what happens to us, what we want, what we choose, what we do. This is the awareness of ourselves, the awareness of the behavioral model of our power, the awareness of what is happening to us, and the awareness of our future choices.

The junior president and his "i's"

Putin's model, Putin's Russia and Putin's course, Putin's plan... Notice we voted in favor
"Putin's plan" without knowing him. Then we were told that we didn't know him, but now he was going to tell us, and Putin continued to say what he always said, his usual stuff.

archaeomodernist koans.

President-elect Medvedev explains in the same archaeomodernist vein that Putin's plan had four "i's" in mind: *institutions, infra-structure, innovation and investment*. We ask:

"Is that the plan?" - " Yes, it is a plan. " " Then who are we?" -

"Indeed, who are you? Since you are like this, you have such a plan, look at yourselves - you don't deserve any other plan but these enigmatic and meaningless words beginning with "i", because who are you? - I...y." And rightly so! Status quo, "you to me, I to you", everything goes according to plan.

I once tried to make sense of this clever intrigue with Medvedev replacing Zubkov.... I had already grown so fond of Zubkov, but now, unfortunately, he is leaving for Gazprom, and we won't see him anymore, he wrote convincingly about fishing rods, he spoke on paper, and he has a lot of good traits. We are so quickly getting used to Zubkov, or to Sergei Borisovich Ivanov, who is cheerful and unfit, but no, Medvedev has been chosen. People are beginning to wonder, what is this? A manifestation of superior wisdom? Or is it a miscalculation? Is it a strategic multi-trick - now the elites are going to dance? In fact, within the framework of archeomodernity these things do not exclude each other, it can be a colossal failure and great wisdom at the same time, moreover, it is both at the same time. And if it fails, everyone will say that of course it was a failure, it was obvious from the very beginning that it should not be done, and if it fails, everyone will say, "That's wisdom, I knew it, that's right, and we went and voted for it. I once asked a Kremlin official whether the people would vote. He looked at me like this: he said,

why? And rightly so! As the people are, so is the vote.

Russian lies

Today's status quo is archaeomodern. There are, of course, some processes going on in it, but they are *processes that do not bring us closer to anything*. What is happening in the archaeomodern is a movement "as we go along. That is, it is not movement as such, it is an imitation of movement. You will say how similar it is to the simulacra of postmodernity. But no - the resemblance is deceptive. *This is not postmodern*. We needed the very concept of archaeomodernity to explain why there is no postmodernity in Russia. The presence of imitation scarecrows instead of parties and institutions, the abundance of meaningless nonsense discourses where one part denies the other, the absence of any real movement in one or another logical direction - this is not postmodern, it is archaeomodern.

Postmodernity in Russia could be (or could be) if Chubais and Gaidar and Novodvorskaya win here, if Russians are genocided for real and not as a joke as in the 1990s, if managers from the United States and Western Europe and labor from China and India are brought in, and if the United States of Russia is proclaimed. With a narrow foreign top and broad non-Russian layers of Gastarbeiters, who will be forbidden to have a structure under the fear of deportation back to their impoverished homeland. And then, perhaps, something will work here: not machines will work, not tractors will work, not machines or computers, but a *subject*. Only after the subject has been installed here, and after we have performed sophisticated philosophical operations with it, can we seriously speak of the presence of postmodernity in Russia. Until this happens, postmodernity in Russia is not a reality.

no. But outwardly, our current archaeomodern is remarkably similar to the postmodern, but their sophistication is from intelligence, while ours is from stupidity.

Miike also reminds me of Tarantino. Tarantino knows the importance of Miike and always says: "See Takeshi Miike, the Japanese Tarantino". But Miike is not Tarantino, Tarantino is a postmodern phenomenon, Miike is an archaeomodern phenomenon.

What our authorities, our elite, our leaders are doing is archaeomodern. The Russian elite, even if they imitate the Western elite, fundamentally do not understand what they are doing, and this is the most important thing. They do not pretend, they do not fool around, they do not lie, they *really think so*, if you will. That's much scarier. When you firmly know something, that A equals A, and you consciously say that it is not true and A does not equal A, you are lying. But it's a normal thing, it's a perfectly rational thing. It's a lie of the subject. But when you are not really sure that A equals A, that a wall is a wall, that the sky is above and the earth is below, then it is no longer a lie. You may be lying, but you are lying from a referential base that is blurred. It is no longer a lie of the subject, but a disorder of consciousness. It is delirium, delirium. This is how the Russian authorities lie today: *not because they hide the truth, but because they do not know it*.

Modernization according to Khodorkovsky failed

Is there a cure for archaeomodernity? As soon as we begin to realize as sharply as the Slavophiles and Westerners that archaeomodernity is a deeply conflictual situation, that it is a disease and, if anything, an evil, we ask the question with all seriousness: what can be done to eliminate or cure it?

With the elimination of the disease along with the patient, everything is clear.

Since archaeomodernity is at a neglected stage in our country, and there is very little Russian beginning in our non-Russian consciousness, only Novodvorskaya's plan is possible to cure archaeomodernity in the direction of modernity. It is a logically consistent plan, quite honest: it is hard for the sick person - he must be killed. If you take the side of the doctors who are torturing him, I would agree with it. We should not take it too lightly, these are not villains and morons talking, these are responsible doctors who are responsible for the premises, for the beds, for artificial oxygen, for the medicines.

I spoke to Khodorkovsky before he went to jail. He was almost frankly suggesting that Russians should be quietly euthanized. He said: "No one will notice when we evict everyone into boxes, everything will be calm. I created a social fund to soften the shock of dismantling Russian archaeo-modernity. He understood that archaeomodernity was a disease, but he stood on the position of modernity, believing that modernization was necessary. And for this it is necessary, well, not to kill the Russian-Soviet population outright, but to gradually eradicate it, preferably cozily. He used to say, "I am allocating many millions of dollars to make it *comfortable for* the state to disappear.

This comfortable disappearance of structure, the exorcism of Russian structure, this program of the liberal-modernists, was rejected by the archaeomodernist Putin. Putin said: "Archaeomodernity is good, it is not a disease, it is the very real norm, with a harmonica, a rocket and a tennis racket...". And everyone will now be given a carrot or a head, well, it's already as it turns out". And the archeomo- turne, the world of dreams mixed with annoying, ill-presented wakefulness in the face of managers from the "Kremlin".

WTO, RBC channel, marketing analysis.

Conservative Revolution Space

Where is there a conceptual philosophical space for an alternative treatment of archaeomodernity? For its treatment? If we, unlike the supporters of the status quo party, i.e., the majority, believe that *archaeomodernity is a disease*, if we believe that archaeomodernity can be cured without killing its host, i.e., without exorcism of structures, then we are left with a *very small* political-ideological and metaphysical space where we *can* only ask *what and how can be done in this situation*? This space is called "Conservative Revolution". This is another special phenomenon, I have written a lot about it, we have talked about it many times in the framework of the New University. Now I am referring to the Conservative Revolution not as a political ideology or a political philosophy, but exclusively as a space in which and on the basis of which one can undertake to cure archaeomodernity *in the direction of structure*.

Here, of course, it is extremely important to understand who will act as the subject who sets himself such a task. The fact is that a sick person cannot cure himself. A person in a state of archaeomodernity is fundamentally unable to heal himself or to go beyond it. It is a vicious circle, because the structure here will be blocked by the kerygma, and the kerygma by the structure, it is impossible to outweigh either there or there, and even to realize that the cause of the disease and the very fact of its presence within the status quo is fundamentally impossible.

The fact that archaeomodernity is a disease is shown to us by a particular instance that does not belong to archaeomodernity.

It is crucial to clarify the metaphysical nature of this point. This point *cannot be a subject* in the classical sense of the subject within modernity. But it *cannot be a structure*, *either*; it is something "else," something third, which does not exist in archaeomodernity.

A doctor, a liar and a thief

This is where the metaphysical concept of the physician arises. The word "physician" is very ancient, and it is reminiscent of the words
"liar" and "thief." When we say "doctor", in archaeomodernity this notion is instantly dissolved into "liar" and "thief", because a doctor is someone who lies in order to make a fortune, making diagnoses (wrong ones), earning a living by selling overpriced drugs. Archeomo- dern doctors are necessarily murderous doctors. Under what we convolutional revolutionaries call "the place of the doctor", the figure of the "liar" and "thief" is reserved in archaeomodernity. This is the department of ideology, which, in fact, should be in charge of finding a possible therapy, but this place is tightly occupied by lying thieves.

There are thieves who do not lie, just thieves - these are law enforcers on the structural side. And there are lying thieves - this is another wing, another tower. As a matter of fact, there is a fundamental battle between them for where to grab more and how to do it, but all this is done under the aegis of healing. And the root of the words "steal", "lie" and "heal" is the same, as well as "vorozhba",
"vorozhit" - similar. The very root "vr" ("ur") is very ancient, sacred and denotes *everything together*, like any sacral polysemic concept. We have two meanings from this ancient root (lying and stealing) activated in big politics, and healing serves as a cover for them. But this is not modernist theft and lying, but archaeo-modernist, because it is a patriotic form.

stealing and a sincere form of lying (i.e., not quite a deception of others, but a fundamental deception of the self, because in archaeomodernity everything deceives and steals from itself; the figure of the "other" does not exist in archaeomodernity, because the ability to distinguish is blunted, thwarted).

So, if archaeomodernity and its various editions are unable to cure themselves, there must be something *else*, but I think we have already tried everything we could. There is nothing to say about postmodernity - its task is to destroy even undeveloped modernity, it is modernity itself that leads to distortion and the final evaporation of the remnants of the structure. And archaic will not save us - in archaeomodernity it is captive, and if it could free itself, it would have done so long ago, but if it does not do so, if it has been submitting for three hundred years to the external aggressive modernist kerygma, then *there* is *something wrong with it*. The fact that this archaic does not throw off modernity on its own means that it is also somewhat corrupted in itself, far from being structured It is the only structure of a full-fledged traditional society.

The Hindu archaeomodern of modern India is much more stable in terms of structure. There's 1% modernity and 99% archaicism that exists normally through modernity. But as the Hindu political elite modernizes, more and more of this disease is spreading, but so far it is still in acceptable and non-critical proportions. However, even such a powerful and massive archaic cannot throw off the colonial veil of modernity.

There is much more modernity in Russian archaeomodernity, it is much more poisonous, and it is much more corrupted by our national archetypes. *Our unconscious is fundamentally crippled by modernity*, because it is one thing to

It is another thing to believe in idols, another thing to believe in Christ, a third thing to believe in steam engines, and a fourth thing to believe in shopping, in a Turkish resort, in glamour and Ksenia Sobchak. You must agree that belief in glamor and Boris Moiseyev is almost a verdict on our archaic society. Belief in Putin is still okay, but belief in Medvedev and his four "i "s.... This is a key moment, and it is here that *archaeo-modernity reaches its critical phase*, where archaic itself manifests itself in the most monstrous way, from the rear.

The conservative-revolutionary subject is born in the course of modernization

The archaic itself is incapable of saving itself. So where is the *point of* the *doctor*? It is clear that it does not exist in the mainstream, it is clear that it does not exist in the broad demand of the masses (because there is no demand for it). Here we must turn to a similar situation in the European experience. When and under what circumstances did the Conservative Revolution emerge in Germany? It arose when a rapidly modernizing German society, which was the most archaic of European societies, suddenly began to recognize the process of modernization as a *possibility of choice* - rational willed choice. Pay close attention to this formula; it implies that the *Conservative Revolution is not archaic*!

This is not a splash of archaic. Everything that is a surge of archaic is archaeomodern, and the presence of archaic does not lead us into any traditional society, much less into any Conservative Revolution. The surge of archaicism within the archaeomodern is fundamentally bought under any circumstances by the presence of this painful con- struction. And the Conservative Revolution occurs when there is a movement towards real modernization, when a reasonable and strong-willed subject appears. But this

The subject, having appeared, sees this modernization *not as a destiny, but as a challenge*. And then it can only question the justification of the kerygma of modernity. The conservative-revolutionary subject questions modernity and makes a *conscious and willful choice* in favor of the structure.

It is the intellect that consciously and volitionally chooses to side with dreams in the psychoanalytic model. An example of this choice is Carl Gustav Jung. Freud, who stood on the side of the kerygma against structure in order to eliminate it, creates a methodology for dealing with structure. Suddenly his disciple, the modernist and psychoanalyst Jung, appears and says: "Shouldn't I side with the archetypes, should I recognize their ontological properties? That is, should I not reconsider this critique of the irreflexive within the subject in favor of the irreflexive?

This is a similar feature of very many conservative revolutiionaries: their deep fascination with kerygma, modernism, their youth spent in the most revolutionary radical circles, their engagement in revolutionary progressive philosophy. This is what makes them fundamentally different from other conservatives. Conservatives are always in favor of preservation, whether it is the preservation of archaic structures or of the archaeomodern. Conservatives do not focus on the subjective rational-will sphere; they either do not reach it, acting out of inertia, or they immediately slip past the point where there is a choice and side with the modernists, as Chaadayev did.

In the space of peculiarly understood modernization, rationalization, breaking away from the roots, transition to the subject, to the

In the sphere of *the* will, *at the boundary between kerygma and structure*, is the possibility of a Conservative Revolution. Conservative Revolution can never be a simple tribute to inertia. When we say, "Well, we are Russians, we are human beings, we have archetypes at work," it will be an archeomodern. It is similar to both postmodern and Conservative Revolution, but it is neither postmodern nor Conservative Revolution, it is archeomodern. The real Conservative Revolution is a matter of the subject, a conscious and willful choice, a deliberate and non-inertial *appeal to structure as a value*.

This is militant structuralism, structuralism with a machine gun. It is no accident that one of the founders of structuralism was Prince Nikolai Sergeevich Trubetskoy, whom all representatives of the structuralist and poststructuralist movement in the West know as a phonologist and a major structural linguist, but no one knows that he applied these models to the political philosophy of Eurasianism.

The Conservative Revolution is the *choice of the subjective beginning*, i.e., that special instance that *undergoes modernization*, notices archaeomodernity, recognizes it as a disease, but decides that in addition to the two possibilities of dealing with archaeomodernity - preservation of the status quo and exorcism of the structure - there is a third way. This is the way of the Slavophiles and Eurasians. It is not by chance that the notion of "revolutionary conservatism" was born from their milieu. Samarin coined it, then Thomas Mann took it, and our orthodox teachers and authorities, such as Arthur Muller Van den Broek, Ernst Jünger, Oswald Spengler, Carl Schmitt, and others, borrowed it from Thomas Mann.

The revolutionary potential of conservatism

This is where the most interesting thing arises. The conservative-revolutionary path requires a subject and, consequently, *rational willed choice*, something that archaeomodernity is fundamentally incapable of. It requires a clear, sharp and distinct understanding of the conflict between archaics and modernity, as well as a full realization and even a sense of the painfulness of their superposition within a single common model, the model I have described. Since all political philosophy is first a philosophy and then a political practice, the conventionally, correctly formulated assumptions and postulates of conservative-revolutionary methodology as a powerful therapy for Russian archaeomodernity cannot exist in itself as a mere laboratory of thought, but neither can it immediately translate into a political movement. The desire to separate these things ("let's do politics and leave philosophy out of it" or vice versa, "let's study philosophy, but politics is a dirty business") is absolutely perverse. For the hundredth or even the thousandth time, we must begin by bringing the political and the philosophical together, intersecting, and from this combination of the political and the philosophical, what will become the Russian Conservative Revolution must finally be born.

This *place of the physician*, which we have been talking about, must first be repulsed, affirmed, and reclaimed - this is the very first action. Thus, it is necessary to recognize archaeomodernity as a disease, to stand in fundamental opposition to it, to take the side of the archaic in archaeomodernity, to act in the name of traditional society, but at the same time, one must be no less, if not more, a rational and strong-willed modernist, a real and full-fledged subject, because otherwise, this situation will not be possible.

will never be resolved, and the swamp of archaeomodernity will swallow up all endeavors. This is the *revolutionary potential of conservatism*, which is necessary for us to win back a concrete position, for real political-philosophical therapy of our Russian society and the whole world.

First of all, we need to find the place where *modernity is clear as a paradigm and archaicism is clear as a paradigm*. In other words, we have to be modern enough to understand both modernity and archaism. I spoke about this in the lecture "Enoch the darkened" and in the book "Postphilosophy". And I described a detailed description of modernity and traditional society as two opposing paradigms in my book "The Philosophy of Traditionalism".

"The Crisis of the Modern World," "East and West," Guénon's "The Kingdom of Quantity and the Signs of the Times," and Evola's "Revolt Against the Modern World" and "Riding the Tiger" are indispensable for this.

We must *strictly separate the* living and the dead, the rational and the reckless, structure and kerygma. To do this, we must *understand* them and fix both reflexive and irreflexive beginnings in our subject. That is, we must reflect clearly, in the Kantian way, on the work and structure of pure reason, and then, following the philosophers of suspicion, think and reflect on structures in order to stand on their side, firmly knowing *what this side is and how it is organized*.

We are, however, getting too far ahead of ourselves by talking about siding with the structure. Let us be consistent:

first we realize that archaeomodernity is a *disease*, then we realize that it *cannot be cured in the*

in favor of modernization,

further, having nevertheless mastered a certain level of modernization, having become a subject, we make a *choice* in favor of a structure, and

By taking the side of the structure, we take a series of steps that translate into intellectual and, in parallel, social, political, and, ultimately, concrete political action.

La chose vile

Practical advice for the conservative revolutionary.

First, conservative revolutionaries must reject a simplistic understanding of tradition and modernity; it is more complicated than that. To begin with, we need to realize that *archaeomodernity* is the main object at the center of the conservative revolutionary's consciousness. Archaeomodernity is what we Russians deal with outside and inside; it is what we treat, not only in others, but also in ourselves, but we treat as *"other us*. The one who will treat is not the one who is there now, not the one who eats.

The thematization of archaeomodernity, among other things, is the main political task of our authorities, whether they will preserve it or not, whether they perceive it as healthy or whether they intuitively feel that it is abnormal. The conversation about modernization, or not modernization, conservatism, or any politics now in our society, when the smokescreens of previous political phases have been dispelled, becomes the focus of attention. Any discourse about our power and our politics (and about our power and our politics), about our past, present, and future, must and does henceforth take place *in the space of the thought of archaeomodernity*, no matter how we treat it or from what position we approach it. In archaeomodernity.

we find the most important thing. It is the main object, what in alchemy is called la chose vile, a kind of
"an abominable filthy thing," which is nevertheless the primary matter of the Great Work and holds within it the possibility of being transformed into gold.

Archaeomodernity is the main object, there is no other. We must deal with it from now on, we must treat it, bring it into the light and at the same time purify it with the methods of the Conservative Revolution.

Stupidity is our weapon

A conservative revolutionary should have three strategies depending on who he is addressing.

The first strategy, if he sees before him an archaeomodernist who has a very strong structure and a very weak (on the verge of extinction) kerygma. In this case we are dealing with a Russian (Eurasian) frame. If the kerygma is so little that it would be fine, then the archaic beginning should be supported and fanned in every possible way. It is not necessary to say anything clever to it, but to say everything very stupid and very weighty.

The pure archaic beginning in the archaeomodern, where the kerygma has not even been lying around, but there is a single structure (a person is not delirious - and does not roam the rooftops at night - in this case, but simply sleeps peacefully), we must strengthen it in every possible way. Moreover, where there are attempts to modernize our people, to wean them from being so stupid, we should resist it and say, "No, stop, stupidity is our weapon." This is, in fact, the weapon of the conservative revolutionary, because the modernist kerygma calls "stupidity" the unconsciousness of the Russian man, which is not full-fledged, but simply crushed, unable to make ends meet, and therefore it is sick. But it is more valuable

of everything.

This is where the tactical possibility of our support of archaeomodernists in the face of modernists opens up.) But we must take this support to the point of absurdity, glorifying the archaic not only in Putin, but also in the porcelain Medvedev. We could suggest canonizing him right now, for his future services to the Motherland. He already has a lot of merits - he has implemented national projects, and in general he is a worthy man, and he will do a lot more worthy things. And Zubkov is a worthy person, practically all of them are worthy people, you can vote not even for one, but for two, three, with two or three hands. Thus, *our support will strengthen the dream structures of our society*. In this case, the more foolish, the better, if we are talking about a Russian person, a real Russian, who has no thoughts at all, who is innocent in this respect, because when thoughts arise, temptation comes with them.

CR modernization

When we turn to those Russian people who have a structure and already have a kerygma, and this kerygma begins to work, we resort to a different strategy. In this case, we are dealing with a subject who is reflexive, and he is extremely valuable to us. Having met such a subject, we must put aside political-philosophical jouissance and move on to the form of communication number two. It is true that there is practically no such subject in pure form, except in liberal circles (but not in "non-liberal" circles). There are almost no such people in the Russian environment, except among mathematicians.

But in any case, when meeting other people with subjectivity, or in one's own circle to

It is vital for conservative revolutionaries to carry out an operation of *fundamental modernization of their own consciousness*. Conservative revolutionaries must be modern people, thoroughly comprehend Western European philosophy, and then - with the tools of this magnificent and ideal Western European philosophy - scrupulously revise their own structure, Russian dreams, extracting from all this a distinctive Russian subject, a Russian rationality, which as such does not yet exist, but which can and must be. In other words, the main task of convolutional revolutionaries is self-modernization and modernization of their own kind, modernization in the very fundamental paradigmatic sense that I was talking about. The paradigm of modernity must be comprehended and mastered, that is, the conservative revolutionary is fundamentally different from the archaeomodernist *in* that he *feels absolutely free in the kerygma*. Including the kerygma of modernity.

The conservative-revolutionary type is a unique type in the Russian context, a type of *smart Russian* almost unheard of in our time. There has never been such a Russian, because usually a Russian is just stupid, and a smart one
- is not Russian. A smart Russian is a paradox. And by saying "stupid" I do not want to offend my people. "Stupid" - in a good sense, in a sacred sense, stupid means sacred, too sacred to be smart. We need to stop being *too sacred*.

To the Russian kerygma

Conservative revolutionaries within the conservative-revolutionary physician therapeutic space need to create something that has not even existed yet

close. The most important task of therapeutic metaphysical action is to create a Russian subject, someone who does not exist. *To build a kerygma that will grow out of our structure*, not to borrow a kerygma from somewhere else, but to grow it out of ourselves. We have some outlines for such a kerygma. This is, first of all, the theology of Russian Orthodoxy, especially in its pure Old Believer form. These are prolegomena to the Russian kerygma. But note that it is the Old Believers who are the bearers of the Russian kerygma to a greater extent than the New Believers, who are to a greater extent products of the archaeomodern. The Old Believers, in a certain sense, preserved and developed even more in the persecutions the rational and volitional beginning, the ability to base their lives and actions on rules and norms that were in sharp contradiction to the environment. In the struggle with the environment, the Old Believers forged the Russian subject, Russian self-consciousness and Russian will. But look: they were the founders of the modernization of Russian society. It was on them that the real *national modernization* was based. Remember the well-known facts about Russian manufactories and Russian industry, and even Russian art, actively financed by Old Believers merchants. The Old Believers, who operate freely and without complexes with structures, are still much more modern than the Nikonians at the level of consciousness. But the Nikonians are more modern than the usual materialists, atheists, and agnostics who believe in just plain nonsense. Thus the church modernist Kuraev, our Bultmann, says: "Only the kerygma in the right-glorious doctrine is acceptable to us, everything else should be chased away, all myths, all sacred things. But the Old Believers are even more modernistic than Kuraev,

so elevate personal opinion and personal will to the pinnacle of values. Russians have never known such a thing. For an Old Believer, a person's thought is comparable to power; they can say, "Get out of here!" to anyone they want, to the tsar, to an official, to the patriarch. And they said it and paid, but they still say it and still pay. This is the Russian subject, where decisions of consciousness and will are installed as an absolute imperative in the archaeomodernist compote in which we live. Old Believers, in my opinion, is an example and a model for Russian conservative revolutionaries, although in its present situation, it is more a monument to the Russian subject, but not the Russian subject itself. Perhaps a map and a plan to find it. The real archaics are the ordinary people who have who have nothing in their heads at all.

Thus, conservative revolutionaries today face a completely new task: the *task of Russian modernization, which would be the transformation of the Russian structure into the Russian kerygma*. And kerygma is modernization. And it has nothing to do with fetishist incantations about glamor, technology, management or trade platitudes. Archaeomodernists understand modernization as a washing machine; in reality, *modernization is a purely philosophical phenomenon*. Whoever is incapable of this philosophical act is disqualified to modernize. The task of conservative revolutionaries is to carry out a national modernization of Russian society, consciously, piercingly, with open eyes, looking at the structure, the kerygma, their conflict, the archaeomodern, the modernist project, and the masses of heavy archaic unconsciousness. Can you imagine what a gigantic

the job ahead of us?

The Trial of the Archaeomodern

I came at it from different angles, in several directions, and now all the lines are converging into one. I think we have to be clear about what we are dealing with. And not just to wait for the crisis of archaeomodernity to come. Archaeomodernity is thematized from now on, which means that it is already in crisis. Crisis is division, in Greek it is judgment. The judgment of the archaeomodern is our task

We have to say that what we have now is not good, it is very, very bad, and moreover, further maintenance of the status quo is monstrous because it only blocks real recovery. When we say, contrary to the obvious, that "this person is healthy," when he is sick, we deprive him of his last chance for a real cure. When we say that this liar and thief is a doctor, we rob ourselves and others of the chance for real recovery. We should say that a thief is a thief. We don't have to necessarily go into histrionics if the thief is a thief. Well, a thief is a thief, it is also a very Russian trait, archaic. You're probably not only a thief, but also delusional? Well, that's good, our man! We do not offend you, sit in your place, if you want - we'll put you higher, but do not give your thieving delirium for healing. And all the more to make lying and thievery the occupation of conservative revolutionaries. We must not deceive ourselves. We have enough lying and stealing to do, we need to concentrate on healing.

Archaeomodernity and the maintenance of the status quo is the most repulsive political-philosophical program there can be. The pure modernists and liberals who pull half of this unnatural combination of

The Slavophiles are of great help to the Slavophiles. They are liberals, and we need them very much. They are good, because they show the essence of what we are dealing with. But there are almost no such people; most modernists are quasi-modernists, in fact, another edition of the same archaeomodern.

Dialogue with Soros

I have told many times how I was at a Soros conference when three hundred grantees gathered to talk about the open society. Everybody said, "Oh, that's good, Popper, George Soros, give me money." "A great book by Popper and also by Hayek, give me money, George Soros," said another. Then one journalist came out and said:
"George Soros, I haven't read Popper, give me money just... money." The only people who seemed to know Popper were the political scientist Maxim Sokolov, who looked like a "bearded woman" but whose calm face showed that he had already received money from Soros, and Mark Masarsky, a former philosopher who had thrown himself headlong into speculation and the cooperative movement (first he gained everything, then he lost everything, now he repents and asks to be called "philosopher" again).

I went to the podium and in English - before that everyone had been speaking in Russian, Soros was being translated, he was practically asleep, anticipating the next speaker, and the next, and the next, and the next, with his earpiece falling out of his ear (everything was organized in a monstrous, completely non-billionaire way - and they stole it here) - I said: "Soros, get out of here, you're a pig, we don't need your 'open society', an open society and the political anthropology on which it is based are not compatible with the values of our people". Soros jumped up, woke up, came to life, walked to the microphone and

said: "This is the first person here of you who read Popper, the first person who immediately sent me away, if you had read him, you would have sent me away too, maybe. And you're bastards, not liberals.... Money, yes money. Money is nothing, Popper is everything." Hall: "Yes, yes, yes, yes, that's right, Your Excellency, but just give me the money. After that he started giving grants for everything, for complete outrage, just so long as people did something. He was tired of insisting that if there was a subject, there would be modernization, and if it was "Uncle Soros, give money", there would be no modernization.

Thus, *90% of Russian modernists are archaics*, and the real modernists should be us, conservative revolutionaries, and we should know Western European philosophy as it was known by the Slavophiles and Eurasians.

Modernity attacked by postmodernity

How should we deal with modernists? If we are modernists, if we are really convinced and real, if we are right, then we have another strategy in store for them. In this case, our modernism must be active and ahead of the curve. In this case, I highly recommend not only modernizing your consciousness and your life, but also researching postmodernity. It's easy, if you really want to understand modernity, *then you will understand post*modernity.

If we remain at the level of archaeomodernity, postmodernity will be a mystery behind seven seals. But we, conservative revolutionaries, can master the postmodern and use this language to talk to modernists so that they shut up forever. Not just by retelling them some fragmentary Russian dreams, which they will only habitually mock, but by mastering Deleuze and Baudrillard, by going to them

from the future. They will babble to you about positivism and Comte, and we will tell them Barthes. Thus, the question will be over.

Postmodernity in our conditions can be a wonderful and elegant weapon for a conservative revolutionary, because we do not have any postmodernism, and there are not and cannot be any carriers of it. It is not dangerous, it is a completely harmless thing, because what we call postmodernism in Russia is Yukst's position, it is archaeomodernist nonsense about postmodernity, it is not postmodern. It simply cannot exist in Russia, because there is no modernity. Therefore, the modernization of conservative revolutionaries must simultaneously embrace the postmodern.

It is not enough to become retromodernists (let's learn Kant, then Comte, Hegel, and then we'll talk). It must be done, without it there will be no subject, no rational and volitional instance. But this is not enough, we must master the postmodern, and moreover, no one but us in Russia will master the postmodern in the philosophical sense, because it is the Conservative Revolution that moves us with its energy into modernity, and beyond it, in its purest form. The act of Conservative Revolution is possible only as a volitional and rational choice between kerygma and structure. In choosing in favor of structure, we affirm the highest form of the *kerygmatic* beginning, the highest act of reason - to consciously sacrifice oneself. But such a sacrifice is only possible when this reason exists.

Archaeomodernity, on the other hand, "sacrifices reason" when it does not exist. It is no great sacrifice to give up what does not belong to you, what you do not have. But when you understand the magic power of reason, not pseudo-understanding, not (un)understanding (in one word), but when you actually know almost bodily how to

It is indeed a *gesture*, a *choice*, an *action* that will immediately bring about changes in the very structure of the world - and of course in the power structures, because *power is nothing but* the *embodied form* of *knowledge*. It is not by chance that Foucault's book was called The Will to Truth, like Nietzsche's The Will to Power like Nietzsche's The Will to Power. In fact, knowledge and power are identical in the dimension of the subject.

Russian subject

The Russian subject, set as a task and goal on the horizon of the Conservative Revolution, is not the Western European subject we are talking about, it is a *different subject*. We cannot say anything more definitive about it, because it is something that does not yet exist. The Russian subject must be characterized by the properties of the subject (as we understand it in modernity), but at the same time, it must be something *else*.... The Russian subject is a very special eschatological phenomenon. In order to begin to address it, to think about it, we must first rigorously understand that *there has never been a Russian subject before*. "Russian" was, the subject was, but there was no Russian subject. The search for this subject, its institutionalization through the philosophical and political process is the most important thing. *The Russian subject is the key*.

Archaeomodernity has always thwarted any approach to this subject. It put insurmountable obstacles in its way. There was a non-Russian subject, but there was no Russian subject, we never reached it. Everything is to blame

archaeomodernity, it has blocked this process. We must do away with it, destroy it, break this painful, disgusting model of the relationship between kerygma and structure.

Eurasianism as a political philosophy: the human fraction

Now about the significance of the political philosophy of Eurasianism.

I recently gave a lecture on this topic at the philosophy department of the Leningrad State University to students who were more open and attentive than the professors, who, on the contrary, were delirious, but the students were not delirious, they were just scratching their heads and *just sitting there*. When I wanted to illustrate to them what the political philosophy of Eurasianism is, I gave them this picture. Let's imagine that political philosophy is not one floor, but *two*, and that it has a "numerator" and a "denominator," as in a fraction. The human fraction corresponds exactly to the pair of structure and kerygma.

There is the tsarist political philosophy, which has a kerygma (autocracy, Orthodoxy, nationality) and a Russian - dream-like - structure at the bottom, in the denominator, which perceives and reinterprets all this in its own way. There is another fraction, the political philosophy of Sovietism. It has the same Russian structure underneath, in the denominator, which (to an even greater extent) *reinterprets* this new kerygma, now Soviet. Both are archaeomodern, but with *completely different numerators*.

The political philosophy of Eurasianism is to understand *what* these fractions have in common and *to bring them to a common denominator*. The *common* denominator is already *common*; it is the Russian structure; it penetrates through the dividing line into Soviet philosophy and Tsarist philosophy.

the Soviet one. But it is not the tsarist political philosophy that is the structure, but something common to *both* tsarism *and* sovietism.

Eurasianists, as structuralists and political actors, called for just that. They said: "Let's find a common denominator; this common denominator is in the depths, where Jung's irreflexive principles or archetypes of the collective unconscious or Freud's impulses are. So let us subject them to reflexion," said the Eurasians, "let us create a political philosophy of Eurasianism, on the basis of the *common denominator*, let us go down deeper than others, to rise higher than others".

Why we are not understood when we address our Eurasian discourse. We propose to descend deeper in order to rise higher. Both of these things cause flat people to cringe..... But today I have revealed the cards... We are *always* perceived as something else. We are *always* below the line of banal consciousness, and above the line of intellectual reflection. But in archaeomodernity, everything is so mixed up that this line no longer exists, because part of modernity (and its kerygma) *has collapsed below this line*. This line between kerygma and structure is razio. This is the fraction, the ratio, the ratio, the reasoning, that is what is rotten, that is what has failed.

There are free flows between the kerygma and the structure when we say: let us take the Russian structure as the *common denominator of* the white and red model (we are operating here with primitive categories - this is "higher math" for cats). We are not calling for a white or red kerygma, *we are calling for* a *Russian structure*, something that is common to the denominator. But. this denominator *has never had its own kerygma*, its own numerator. It

had some kind of *alien* kerygma. And certainly the common denominator does not fit the liberal Western kerygma.

The task that the first Eurasians set for themselves and that they began to solve was to give this *great Russian mute* a *language*, not the Kukui *language* that he usually speaks, but a real Eurasian *language*, a *real Russian language*. It will be strange, it will also resemble something dreamlike, but we will not get away from dreaming, neither in the Conservative Revolution, nor in archaeomodernity, nor in postmodernity. But this *work of dreaming* must be ordered, it must be open, it must freely and quietly penetrate our national race and return back to its shadowy spheres.

Do you know what kind of energy we will release when we take at least one step in this direction? The first *real* step in this political-philosophical Eurasian practice? *The fact that you do not see this energy means that we have not taken this step yet*. The energy of awakening structures is an energy that can change the course of world history, collapse everything or, on the contrary, create everything from scratch. Only by touching *it* crookedly and obliquely did the Soviet Union manage to create grandiose structures. And this while still being sick, delirious: gigantic technical breakthroughs, huge will impulses, mobilization of the masses, who went in endless streams to the front and construction sites. This required energy, gigantic energy, but this energy immediately made itself felt as soon as the Russian structure was moved a little.

Russian Ereignis

The task at hand for the Conservative Revolution is to bring about a *national explosion*.

The birth of the Russian subject is a sacrament, something that has never happened in our history. *To do it means to do everything*.

To be honest, the Orthodox kerygma does not really help us to do this, because it says: hello, everything is finished, now according to our cycles you will all rot, whether archaeo-modern or postmodern - this is all the kingdom of the Antichrist. The Orthodox kerygma is absolutely correct, but unfortunately it deprives us of the hope of realizing what we are talking about. Here I suggest that, while fully preserving the Orthodox kerygma and affirming it, we turn to other conservative-revolutionary methodologies, in particular, to Heidegger, to his doctrine of Ereignis or the Second Beginning (Zweite Anfang).

I think that by fundamentally identifying the people with the Heideggerian category of Dasein, *we have opened up the possibility of the future*, because according to Heidegger, the *time of Dasein flows differently than the time of reason*. Dasein time flows *from the future to the past*. In the horizon of the future, Dasein is Sein, that is, being proper. We said in lecture number 4 on Heidegger that we Russians have a people instead of the European Dasein. Thus, the nation, in its most genuine and authentic being, *lives in the future*. Heidegger called this "ontological future" when Dasein becomes Sein, Er-Eignis, i.e. an *event*. He saw this event as the final choice of the authentic and the true after the chain of fallacies had been realized. All Western philosophy according to Heidegger is an *accumulation of delusions* that lead to eschatological therapy. When the delusions accumulate to the last supreme Nietzschean nihilistic model, there will be an *upheaval*, and it is not that everything will return to normal.

The place, but Dasein will come to the eternal and irreplaceable measure of being.

Our task in this case is to realize Russian Ereignis, that is, to make the Russian people come true. The Russian people can and must *come true* in the act of the emergence of the Russian subject. The Russian people has not come true - not *yet*. And it is Providential. Perhaps the accumulation of errors and the very phenomenon of archaeomodernity is not a temporary and accidental distortion of our destiny. It is not a cold we caught somewhere. It is a fundamental, fatal, fatal disease that is meant to purify us for a higher fulfillment.

I think that in this conservative-revolutionary action and in the thematization of archaeomodernity as the main object of research lies the real path to what can be called *Russian Ereignis*.

If we even remotely guess what we are talking about now, bearing in mind the meaning of the Political and the State, which was explained in the same fourth lecture on Heidegger and which replaces full-fledged philosophy for Russians (that is why, when we speak of the kerygma in Russia, we usually speak of the State), we realize that we cannot *simply* speak *of a philosophical movement*, of a direction of thought. Any *genuine* thinking, any even the smallest *step in* the *spirit*, in this direction, will automatically entail fundamental *upheavals* of the socio-political plan. And vice versa: the main socio-political processes of relevance - even if by reverse logic, even if from the opposite shadow side - are about to come into contact with the philosophical problems we are discussing.

This is gonna be fun.

APPENDIX

THE DIMENSION OF THE RADICAL SUBJECT

The metaphysics of our struggle

What are the *metaphysical goals of* our struggle? We see that NATO is evil, we resent American globalism, we dislike social injustice in our society, we abhor the constriction of national energies by inadequate and destructive pseudo-values imposed on us by the West. We fight against it. But there must be something more significant than these things and our reaction to them. Our struggle is not superficial, like an itch. Our struggle *is fundamental* and implies a colossal number of ontological "floors" located in the depths of being and leading to the center of the world. So, our struggle has its depths, and its heights. And our political practice is just a point of intersection of this metaphysical verti-

cali with an earthly plan of historical relevance. This is just one point, but it is an important one. Our social and political activity touches a small fragment of the "surface". But this "surface" is chosen, singled out, because it is Russia and the middle of its all-peace-historical mission (today forgotten, but destined for greatness and world scale on the eve of the final stage of human history). But the most important thing is what is *under* it and what is *above* it. In describing the structure of our ideology, it would be incorrect to omit the fundamental, metaphysical aspects of our struggle, of our global activity.

This is a fundamental part of the Eurasian cause, the metaphysics of Eurasianism.

Traditionalism and meditation on Midnight

The metaphysics of Eurasianism is directly related to a *particular* interpretation of traditionalism.

Let me remind you of the basic principles of traditionalism. Traditionalism is a *view of the world as a regression*. From the beginning there is *completeness*, and the world moves from completeness, from the Golden Age through the Silver and Bronze Ages to the Iron Age. According to the traditionalist view, we live *at the end of* the *Iron Age*, before the fundamental event, which in Orthodoxy is called "the end of time", "the Last Judgment", in Hinduism - "the end of the cycle" ("Mahapralaya"), "the end of Kali-yuga", in Icelandic epics, in ancient Germanic mythology - "the death of the gods" ("Rag-Gnarekr"). This is the *winter solstice of Genesis*. Many periods have been terrible in the history of the world, but *there have certainly been none like this*. Never has mankind descended

so *low* to pigs, shadows, devils and worms, losing its ontological dignity. The point to which we are approaching is called in traditionalism no other than the *point* of the *Great Midnight*. What I am going to talk about is a kind of *meditation on the point of the Great Midnight*.

The main point of our struggle is, first, to *comprehend* ourselves in the point of the great cosmic midnight, and second, to *disidentify* ourselves with this point. Perhaps this is the main program of metaphysical Eurasianism. Otherwise, it can be called the subject of the Radical Subject.

Degradation

The main tendency of the manifested world is the process of withdrawal, the removal of Being (as Heidegger said). Being retreats from the world, it hides; the sacred, holy, divine dimension hides behind a veil and disguises itself so successfully that mankind and the world forget that this sacred, divine dimension ever *existed*, beginning to consider itself as something self-sufficient and autonomous without it.

The revolution against Tradition begins in the Age of Enlightenment, the age of modernity, when Western European humanity suddenly finds the world divinized, and from that moment appoints itself "God," "Creator of the universe," the ultimate authority capable of making final judgments about the quality of reality, about the quality of human and non-human existence.

A fundamental challenge to the ancient traditional picture of the world contained in traditional religions (and not only Christian religions) was made by René

Descartes was a French philosopher who claimed the rational human subject to be the only undeniable reality. And all the rest of the world - external to the subject - was recognized by him as an autonomous object, whose main quality according to Descartes is
"extension." After that, all modern science develops within the Cartesian and Newtonian philosophical model. Gradually, we come to a *completely disenchanted world* where there are only mechanical laws of matter - molecules, atoms, dead mechanisms - with the help of which life, thought, etc. are explained. These scientific and philosophical models are accompanied by the development of technology and modern secular culture, and the graveyard we are dealing with today, the whole virtual buffoonery, is the result of the Enlightenment's enormous work to desacralize the knowledge of the divine-religious beginning and to expel it from the human world.

The phenomenon of globalization and postmodernity is the latest stage of a long and powerful process, the final result of which is the nightmare that surrounds us.

The egg of the world: what's on top is on the bottom

The description of this process of degradation is very succinctly and accurately presented by René Guénon in the image of the *Egg of Peace*. Guénon describes the universe as an "egg" whose top is open in the *golden age*, in the conditions of traditional society, and the light rays of the Deity come into the universe, penetrating the whole universe and filling it with the highest spiritual meaning. As long as the Egg of the World is open from above, *nothing is equal to itself*, every thing is on the sol-

the heavenly ray that raises her to the Divine.

In the Hindu tradition it is said: a man walking along the seashore, looking at the sun, sees a path that leads from the sun *only to him*, and as he moves, the sun's path moves with him. So in the Egg of the World, every thing and every being is at the end of a ray that goes beyond the Egg of the World. When the Egg of Peace is open from above, it can be called the "*premodern age*" (the age of traditional society). The world of Tradition that we defend, that we love and that we stand for, certainly coincides with the era when the Egg of Peace is open from above, when the divine essence interacts freely with the earthly world.

In Aristotle's mechanics, in the Christian, Islamic tradition, it has always been said that the sky is made of a special spiritual substance. The sky is spiritual energy, and everything underneath it, below it, is a clot of the sky. In fact, there is no gross material earth anywhere, neither above nor below. The earth is only a *condensed sky*. In such a picture there is no "conversion of elements" - from ether through fire, air, water and earth, and again through earth to water, to air, to fire
- is a closed cycle of divine breath.

This is the paradigm of the premodern, the ideal traditional society, the "golden age". The ancient people, the people of Tradition, i.e. the era of the World Egg open from above, believed, as Hermes Trismegistus said, *that what is above is also below*. That means that *there was no real bottom*, the bottom was a mirror reflection of the higher light. So there were no material, rough and hard things that we know today, everything was a symbol.

It was an ecstatic reality, which this--

hour is hard to imagine. We can experience some echoes of this ecstatic reality today in the case of an extreme state of love, extreme success, a cheerful (and still upright) intoxication with alcohol or drugs. In such cases, the world appears to us as saturated with deep, colorful, interesting, swirling energies. We look at a tree, at a butterfly, at a blade of grass, at falling snow and enter a state of absolute ecstasy. Approximately like this, but much more intensively and constantly perceived the world, people who lived in the epoch of the Egg of the World opened from above, because the heavenly, divine world permeated everything - down to the lower world. There were no gross things in such a world; they appeared later, when the light above the world began to fade. Originally, they were just clots of solar celestial energy. In the era of the open Egg of the World Above, this principle - that which is above is also below - was dominant.

Closing of the Egg of Peace: what comes from below, comes from above

The era of materialism, the Enlightenment, the New Age, Genon likened it to the *closing of the Egg of Peace from above*.

In this period, in the modern era, an inverse formula emerged*: what comes from below, comes from above*. Newton asserted this, based on the situation of the falling apple in the famous experiment that led to his discovery of universal gravitation. Newton actually discovered and justified a new *gravitational* universe where celestial objects were already composed of earthly matter, not the other way around. Newton asserts that what is below is above and thus reverses the meaning of Hermes' formula.

Guénon describes the modern age as follows: The Egg of the World closes and no transcendental energies penetrate the universe anymore. Things become equal to themselves, and everything takes on a weighty material character. In this situation we are all under a "shell" and the divine is separated from us by the impenetrable wall of the upper barrier. This world is called the world of modernity, the paradigm of modernity, the Age of Enlightenment. This is what Western mankind boasts of, this is what it imposes as a colonization code through military, political, cultural and information strategies on all others - including those peoples and civilizations for whom the Egg of Peace is still open from above. The West, which has closed the Egg of Peace from above to itself, is gradually closing it to others. This is the meta-physical content of modernization, the establishment of the norms of modernity on a global scale.

For traditionalists and Eurasians, this is the *absolute evil of* modern Western European culture. Of course, at a certain point in history, objective cosmic conditions *are favorable* for such a closure of the World Egg from above, but those who admire it, celebrate it, shout that "God is dead, we have killed him", like Nietzsche's mindless one, not only tragically fixes the tightening of this heavenly opening of the World Egg from above, but also helps to fill it with as much concrete and cement as possible. It is not so much the closing of the World Egg itself that is criminal, although it is a great tragedy, but the very appearance of those who rejoice in it. The Gospel speaks of this in the following words: "Perversion must come into the world, but woe to those through whom it comes.

Imagine that someone close to you is dying.

Yes, we can resent, suffer, grieve, lament fate, but he dies. And then some bastard sits there and says: "Thank God, he's dying, pig, so be it!" Spits on him, shits on his deathbed... This is what the whole modern Western European culture is like. Nietzsche is one thing, crying, mindless, proclaiming: "God is dead", agonizingly searching for a way out... Or in Dostoevsky's "The Imp", Kirillov says that "if there is no God, then everything is allowed, and in the end, then I am God!". This is a really full-blown experience of God's death in terms of tragedy and strain on the soul. The enthusiasm of the rebellious rabble - some crazy inventors of steam engines, builders of steam locomotives and steamships, who, killing God, dance on his bones their disgusting dance of progress, technological development, self-righteousness, social liberation, tolerance, human rights and other dead disgusting pseudo-values that equate man with an object and yet claim to build our society in the most "reasonable" way. All this is the construction of a planetary concentration camp of the spirit. It is not only liberals who are creating these concentration camps and encouraging genocide through their actions; communists are not far behind. *Everything that permeates modernity is always a gravitational cell*: the Cheka, torture and mockery of the finest substance of the world, the solar spirit, which really becomes a prisoner of this gravitational universe.

Postmodern: The Egg of the World Opens from Below

The Art Nouveau era, representing the closing of the

The third epoch, when the *Egg* of *Peace opens from below*, comes at the end of the twentieth century. The concept of "postmodernity" corresponds precisely to it. Modernity is coming to an end, no one believes in Darwin, in monkeys, molecules, atoms... No one cares - monkey, pig, human, Terantino, clone, replicant or virtual double. Guénon calls it an invasion
"hordes of gogs and magogs" penetrating into the middle space of the Egg of the World from under the lower shell and beginning to corrode the fabric of reality. Guénon, in The Kingdom of Quantity and the Signs of Time, spoke of the phenomenon of the *great travesty*, when there is openness and lack of a clear fixation of a particular object in relation to itself, when even the materialistic natural-scientific identity of objects is atomized. Then the demonically dodgy multidimensionality of objects makes itself known
- ironic, flashing, forcing itself to be consumed, demanding to be filmed. Jean Baudrillard spoke of *semiourgia*, the production of signs and brands instead of the production of goods, in relation to this phenomenon. This is the era when you can stage Sorokin's "The Sorokins" in the Bolshoi Theater.
"Rosenthal's Children, a raunchy, fecal-pornographic parody. Now the classical norms of the closed Egg World, which had its own modernist, enlightened culture, are exhausted. The era of postmodernity - not that of chaos, but more accurately called the period of "*demonic invasion*" - has begun.

If before, in the era of the open Egg of Peace, man was more than man, the bearer of the Godhead, the open cup of the Godhead, in the era of the closing of the Egg of Peace he has become simply man with all his "optimism".

The "tragedy", with all the range of feelings, with all the existential doom of death, but he was still human. He was cut off from God, divinized, but he continued to be the central figure of the great story of our time. This man suffered, loved, died; he was mortal, but he understood his mortality, beyond which there was nothing (and before which, strictly speaking, there was nothing); he realized his tragic place in the world. Although traditionalists hated this autonomous man, he nevertheless commands a certain respect. If only because he is replaced by something more terrible, the posthuman, the instant vessel of the demon, the trace of the armies of "Gog and Magog". Man (or rather the posthuman) is no longer the receptacle of God, but a collective of demons, a demonic ensemble, where everyone plays a completely unrelated melody, which in fact no one listens to; and in this cacophonous space of random squeals, creaks, scrapes, a global civilization, a "new world order" is born.

When we turn on any modern information channel, we do not, in principle, understand what is going on, because the structures of understanding are decomposed by streams of mutually exclusive, contradictory intellectual elements; and what we are shown only reinforces our sense of total confusion and obscurity. The ends do not fit together, neither in the information flows nor in our consciousness, which tries to make sense of them but lacks the basic skills to do so. Postmodernists themselves call it "*demonic texture*". Television programs have no real author, only a group of dummies running around with tapes, frantically searching the Internet, and filming something,

they're editing something. And since there is *always* no time on television, there is *always less* time *than necessary*, at the last moment they put on the piece that is at hand and not the one they wanted. As a result of this chaotic activity, the program that comes out is not the program that was conceived (often initially quite inarticulate and confusing), but what actually came out. What the program is devoted to, the presenter himself sometimes does not have time to understand, because it is necessary to go on air quickly. From above they demand to show one thing, from below - another, someone brings cash for "jeans", counts it. In the end, analyzing any event, for example, the arrival of the American president, is a complete incomprehensibility from the point of view of media, because today no one trains people to decipher and understand the context. The result is a complete misunderstanding by the audience of what the announcer is saying and by the announcer himself of what he is saying.

Hence, in postmodernity, people can get a false sense that everything is really *very funny*. This is why there is a huge amount of Petrosian on all channels, or even more monstrous freaks like "Kamedi Klub" (but this is the ultimate idiocy, beyond the most daring analysis). Petrosyan who laughs is extremely unfunny, but because it is unfunny, people laugh at the one who makes such unfunny jokes. Then, since only unfunny jokes are made everywhere, it becomes a habit. A person switches channels and goes from some corpse chopping to Petrosyan and his wife in leather pants, with an amazing look, hypnotizing with such a magnetic stupidity that it becomes really "funny". I myself sometimes watch KVN or Petrosian to cheer me up.

In some ways, we Russians are always ahead of the curve. And now what is happening in our country, in terms of the invasion of "Gogs and Magogs", has no direct analogues in the culture of any other country in the world. Both the United States and Europe are much farther away from that final state of obsession and final mindlessness in which, unfortunately, we are.

Rhizoma

So, postmodern culture is basically about the canonization of such a style. It claims that *man is finished*. And if Nietzsche said in the modern era that God is dead, now they say that the author is dead, the human being is dead, but what remains are the machines of desire, that is, prima facie instances of the production of urges, and urges that are chaotic, unfocused, without any taboos, without any goals, floating, spreading under the surface like potato tubers - what Deleuze and Guattari call "rhizome". Rhizome existence is a description of *demonic existences*.

Deleuze and other postmodernists also like to talk about the "body without organs" because they believe that organs are "fascism", too "totalitarian" and "too much".
An "intolerant" phenomenon, too reminiscent of a government bureaucracy - one body is responsible for one thing, another for another. This supposedly suppresses the original chaotic nature of corporeality and torments it with the dictatorship of reason. This is why it is necessary to *free the body from organs*, making it flat, like a screen, like a skin covered with erogenous spots on which the rays are directed and it shudders. This superficial field of universal, all-pervasive, but not concentrated sexuality is the only-

The content of rhizomatic existence, which is enlivened by a fragment of advertising and then momentarily extinguished, only to be immediately rekindled by a picture of the consumption of a hamburger or some brand within the television rays. This is rhizomatic existence, in which there is no subject. The death of the subject is one of the programmatic points of postmodernity.

Antichrist, dajjal, and "erev rab"

From the point of view of traditionalism, we are talking about the coming of the kingdom of the Antichrist, Muslims do not speak about the kingdom of Dajjal, and even in Judaism - a very complex religion, which at times appeared at some stages on the other side of traditionalism, on the side of the modern world, and there is the teaching of the Vilna Gaon about the so-called "Erev Rab" - "nations of great mixing", which at the end of time will come and overwhelm the world. These
"nations" refers to what is called the "klipot of Jacob." The Kabbalistic doctrine of klipot, that is, shells, says that there is a thing and there is its shell. The thing is the meaning and the shell is its dead shell. Erev Rab, as a clip of Jacob, and means that part of Jewry that has gone over to the side of the dark, chaotic beginning, to the side of the modern world, modernity, and the orthodox Jews at the end of time must fight with the Erev Rab who contributed to the death of the first Mashiach. Kabbalah knows two Mashiachs: the suffering and the triumphant. And according to some Kabbalistic texts, it is the Erev Rab who kills the suffering Mashiach.

In our Orthodox theology, the Antichrist is the one who kills the witnesses of the Apocalypse, and in Islamic theology, the Antichrist is the one who kills the witnesses of the

Apocalypse.

of eschatology, the Dajjal liar is fighting the genuine Muslims. Even Buddhism has some element of eschatology regarding the demon Mara and the end of the era of spiritual rule of the present Buddha Gautama. The future Buddha whose coming is expected by Buddhists is called Maitreya. Hinduism speaks of the end of the Kali Yuga. Modern Hindus say that we live at the end of this period, when everyone expects a savior-redeemer in the person of Kalki - the tenth Avatara - the divine descending realization. God Vishnu, according to Hinduism, has incarnated in a fish, in a turtle, in a dwarf, in Parashurama - Rama with an axe, in Krishna, in Buddha, and the last time he is to incarnate in the warrior Kalki, who will end Kali Yuga, the age of global winter.

Now by all indications of religious traditions we are living in this *eschatological period*. And a clear expression of this is the blossoming of postmodern culture, globalism, liberalism, individualism, everything that the West is spreading to the whole world. All of this is the natural (from the point of view of the very logic of sacred history) *kingdom of the Antichrist*, which is decomposing the last foundations of even the wretched human material world that existed within the framework of the Egg of the World, closed from above.

When she became a cat

Sometimes we begin to wonder *why* this process is taking place and *why the* all-powerful Deity allows the Egg of Peace to be closed from above and then opened from below. *Why does the* Supreme Principle, representing omnipotence, eternity, infinity, goodness?

Does a higher subjectivity allow for such a degradation of the human being from a God-man to an ordinary man, and then to the demon-possessed beast that modern man is?

Postmodernists see the ideal of a liberated human being in an animal that acquires the first glimmers of rationality. This is, for example, the *intelligent cat*. A cat with certain elements of human intelligence, with elements of computer consciousness, quite advanced. Its statements are completely arbitrary, it sits on the table, then it jumps off, stands, then jumps back on the table. What's driving her, what's she doing? It's unpredictable. There is an animal-demonic logic in it that eludes human reasoning. Imagine that this cat begins to think about some philosophical things for the first time, but still avoids the "dictatorship" of complex structures of consciousness... This is the *postmodern ideal of man* degraded to the level of the beast, or of the beast awakening to human origins. Postmodernity heralds the imminent era of beastliness, however, quite "humane", because the cat does not strike us as a cannibal; it is, of course, a rather predatory, cruel creature, but at the same time very soft and gentle. This thinking, talking cat is a prototype of a postmodern or posthuman being. It is no coincidence that the singer Masha Rzhevskaya, who instantly burst into flame and immediately disappeared, has a song called "When I Become a Cat". In fact, what is described in this song has already happened; *Masha Rzhevskaya has become a cat*, and not only she, because in postmodernity "thinking cats," creatures driven by dark, vague instincts, possessing random elements of the remaining (or

of the mind that appeared suddenly) are *everyone*. After all, Masha Rzhevskaya does not possess the entirety of the intellectual arsenal given to mankind, but only fragmentary reflections of it, which randomly flare up here and there in the space of her meager gray matter.

It is no coincidence that the Antichrist is spoken of as a beast. His number is the number of the beast. That' s the mega-terion.

The "great atrocity" or beast-mankind, or rather, beast-computers, are the people of the postmodern era.

A conqueror of God and nothingness

So, *why* does God, the Supreme Principle, allow the divine subject to descend to the state of the man of the Enlightenment, who is a monkey parody of the God-man, and therefore even lower, to the state of our contemporaries? There are many explanations. In my youth, while reading Julius Evola's Saddling the Tiger, I was fascinated by a quote from Nietzsche: "Who is a superman? The superman is the victor of God and of nothingness". This surprising formula, which did not seem to fit directly into the context we are talking about, became central to me and predetermined my whole course of thought thereafter.

In the picture of closing the Egg of the World from above and then opening it from below, we see the process of dissolution of the subject. The supreme subjectivity saturated with divine beginning is the starting position; the reduction of subjectivity is the moment when God dies and the subject becomes not divine but purely human, and then it dissolves itself, when, as Nietzsche said, "the epoch of European nihilism comes. As soon as European

Humanity kills God, God dies, the abyss of nothingness opens up, and in this abyss of nothingness a small man slips. He fights desperately against the darkness that surrounds him, but he cannot stand. The final stage of the subject's unfolding begins.

(It's really beast-humanity now - all those people traveling to offices, sitting in restaurants, relaxing in resorts. And especially young people drinking beer by the subway station. They run away from school, they run away from their parents not for some really quality youth activities, not for ecstatic experiences, experiences of love, adventure, romance.... They don't even go there in search of bodily sensations anymore. They stand in the grimy, dirty passageway, roughly shoving each other, drinking disgusting mondialist beer. And it happens all the time. They're dodging every touch of sense for some terrible, truly demonic action. Not hooligan or amoral, but for an action completely devoid of any content. Or TV viewers - another "profession" of modern Russia. These are people who can watch TV "for real". This is the limit. If such a person were to appear before an objective picture of existence, before the "book of existence," there would be no place for him, he would not be written in it, he would be forgotten to be written in it).

End of subject

So we see the *subject dissolving*. The traditionalist will say: "I see this process, I fix it, I do not like it, I am against it, but it is all lawful. When the subject dissolves to a point, by

According to Tradition, the End of Times will occur. Then the true, cyclic structure of reality will be revealed. The cycle during which the Egg of the World is open at the top, then closed, then open at the bottom, comes to an end, and the phantasmagoric moment of *the overturning of* this Egg takes place, and the world begins anew. A new golden age begins, but the humanity living *before the* overturning point does not enter into the legacy of the future, settling and atomizing in the labyrinths of postmodern entropy on this side. The fallen humanity is completely exhausted, because it lives on the vector of the downward tendency; consequently, having reached the lower limit, when the coup d'état is realized, this humanity simply disappears into the eternal twilight and a *new humanity*, a new cycle, begins. Or, from the Christian point of view, the Second Coming occurs, the Godhead reveals its fullness and time disappears, there is no more cycle, and those who were carried away by the flood of degradation simply perish beyond the lower threshold of reality. These people have demonstrated their insignificance, and without finding an entry in the list of life, their memory is erased and they are gone, they are not even in hell, they are thrown into the darkness beyond (remember the words of the "Gospel": "If salt spoils, it is thrown into darkness"). Once in eternity a pig's head flies by, grunting, winking, gnashing its teeth. Petrosyan crawls by once in a while with his idiotic smile, and then again forever..... Sometimes from the distant rooms of hell there is a sullen chord of Okudzhava, sent to the very bottom.... And that's it - this cycle is closed.

"The conqueror of God and nothingness" as the axis of my philosophi-

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However, Nietzsche says that "the superman is the victor of God and nothingness. Why does this figure of the superman arise, which does not fit into this traditionalist context in any way?

Tradition reveals the figure of the Savior, the victor of the end of times. But this is not a superman, because the ontology of the Savior is certainly transcendent, it does not sprout from this "dissipating" subject. It is *different from the Kali-Yuga dissipating subject* moving toward Masha Rzhevskaya; it is fundamentally different from the main line of development of human history. Human history goes to nothing, it goes nowhere, it ends there. So what is this figure of the superhuman that Nietzsche speaks of?

For 26 years, I have been thinking about this phrase alone. I wrote my first program article in French, "Superman," about it. Then the unpublished book "Templars of the Other" was born as a commentary to this article, then the book "Paths of the Absolute" was born as a commentary to this unpublished book, then I thought that everything would now be quite clear, but everything turned out to be extremely complicated. Then I began to write a commentary on each of my previous books. Here, for example, is the ironic cultural studies "Pop Culture and the Signs of the Times" - a commentary on
"Foundations of Geopolitics" and "Philosophy of Traditionalism", and "The Russian Thing" (in the first half edition of the
"Templars of the Proletariat") are notes regarding National Bolshevism as an extravagant version of the Conservative Revolution; and the book Conservative Revolution, in turn, illustrates the application of traditionalist ideas to sociopolitical

ideologies. "Philosophy of Politics" systematizes
"The Russian Thing" in its political science aspect, and the textbook
"Social Science" brings all these ideas to the level of Russian schoolchildren. "Conspirology" is a step into the area where traditionalism intersects with political conspiracy theory, while "Hyperborean Theory" explores the sym- volism of Tradition and the theory of "Nordic descent" shared by Guénon and Evola. The Mysteries of Eurasia applies the principles of sacred geography to the spaces of Russia, and The Metaphysics of Good News clarifies how traditionalist ideas relate to right-wing religion. But all these cross-circular commentaries, refinements, developments of certain themes, and returns at different levels to original intuitions and subjects, all revolve in one way or another (explicitly or implicitly) around the theme of the superhuman and the article with the same title written in my early youth. Until now, I have been simplifying and simplifying, elaborating and commenting on this small text, written in French in my twenties, interpreting it, providing additional information and chains of reasoning.

Metaphysical vision

The idea of the superhuman brings a whole *new dimension* to the dissolution of the subject that is *absent* in traditional anthropology and metaphysics. No matter how Tradition describes the stages of the degradation of the world, it sees it, without convention, as a negative process. When this degradation reaches its maximum degree, a new cycle begins. But in the idea of the superman we find something *else*. The superman is the victor of God, that is, he is the one who refuses the openness of the Egg of the World from above. It is possible

One would think that this is a destructive character, prostituting being and sacredness.

But he is at the same time *the victor of nothingness*. But how can he be the victor of nothing if, by killing God, he reveals the element of nothing, and this element is so fundamental that by all logic it should have defeated him? This is the case from the traditionalist position. We see that in postmodernity, nothingness irreversibly defeats the subject, man, and overwhelms him.

While reflecting on these topics, at some point I had a *metaphysical vision*, if you will, that predetermined the structure of my philosophy. The term "vision" seems to be the only adequate term here, because it was not a thought. Thoughts are organized differently. It was a metaphysical *vision*. I *saw the* following picture: the process of descent, in addition to its negative content, has a *positive* teleology, a super-purpose. The super-purpose in this vision was revealed as a *test*.

Let us imagine the conditions of the Golden Age, when the Egg of Peace was opened from above. The subject lived in a world saturated with sacred eroticism, where everything was connected - heaven and earth, where there was the triumph of universal marriage, fire and the absolute fullness of being. The androgynous being - the God-man - walked, looked, whistled, wrote runes on the walls of temples, lived in a state of paradise, did not die.... It was easy for him when everything was so good! Where is his special dignity, if he was given everything "for nothing", only because he was created ex deo, descended from parents-gods? (By the way, Plato considered himself a great-grandson of Poseidon.) If you were offered a divine reality and a royal place in it for nothing, what good are you? And so he walked and walked

such a person, and the fullness of his being made this supreme being, obeying some very subtle logic, go into an experiment: "Will I retain this dignity, which I enjoy, the royal dignity in the paradise existence, if, for example, I go down somewhere lower? For example, to a place *where you can't go down*?"

Not that he was naughty, but he said to himself (I *saw* it happen): "And if I go down there, to what extent will my inner quality remain truly royal, and will I be able to exist outside of heaven, will I retain my heavenly dignity?" By the way, this is a line of thought very close to Baudelaire, who wrote about "a piece of celestial azure" falling into leaden waters or about "an angel".
le, captivated by the love of ugliness"(1).

Enchanted angel

And indeed, the worst began to happen next. When the subject "descended," the Egg of Peace closed, and he found himself in a "concentration universe," a prison where his corporeality became irreversible, mortal and suffering, defenseless, trembling, tortured, punished, hungry, cold, afraid, in principle, a different story began for him. And this is where the following emerged: at each stage of the fall, there was a *possibility of return* for the subject. Some part of this subjectivity was trying to return to its previous states, and some part of it was insistently saying:
"No, I'm going to look for something even worse. My dignity lies in reaching the end and realizing the taste of the final abyss.

And then he - *voluntarily*! - steps aside

postmodernity, towards the opening of the World Egg from below, and begins to feel awe-inspiringly and eerily at the very last day of reality. (In our realities - in the world of global American control or in post-reform Russia).

Then comes the moment when the *subject has almost merged with the external twilight*, has become indistinguishable from it - he watches TV, chews, sunbathes on the beach, surfs the Internet. Everything! It seems that he is no different from the other "demonic collectives" around him, with which he is integrated at various levels. The cycle of testing of this being is coming to an end. And the subtlety of the whole situation lies in the fact that, being practically indistinguishable from the posthuman landscape of postmodernity, the World Egg, open *from* below for the Gogs and Magogs, he is nevertheless *fundamentally different from them*!

But he is distinguished not by the qualities he possessed in the Golden Age, but *in a* completely *different way, hard to discern and extremely subtile*. Formally, he is completely equalized with the demonic, apocalyptic world, and his difference is of an *unobvious* character.

This story of the subject's wanderings does not quite agree with the traditionalist view. Classical traditionalism does not focus on anything like this. The traditionalist always asserts the following: *we must somehow escape modernity*. He says:
"We've got to go back. Where have we gotten ourselves into?! What a mess! Let's crawl back now! Can't we? They won't let us in? Can't make it? It doesn't matter! We'll climb, we'll try. Just get out of here, away...". Ordinary traditionalism suggests *returning*, even if it is impossible.

Get back! - is his ultimate and absolute command. And that's good, that's heroic. This is the appeal, the magic charm of fundamental conservatism. But realizing all the pathos and all the heroic power of this call, some part of the described subject *persistently goes in another direction*. - Not in the direction of return.

A dream in which the house burned down backwards

What is this creature looking for, what is it trying to prove, what is it trying to achieve? It's very hard to say.

The only thing that became clear from the vision was that this tendency is called the "Radical Subject". The Radical Subject is a subject that does not lose its subjectivity, not only when the absolute conditions of existence and the world support and strengthen it, but also under directly opposite conditions. It is a fire that burns both when there is a *fire* and when the fire is extinguished - *when there* is *no fire*. And it is *still* burning.

But how can a fire burn when the fire is doused? It's a very strange sensation. I once had a dream

I saw my house burning. But it burned backwards. At first there was a huge flame, and then it gradually faded into the material, and the house was completely intact. I talked to Golovin about it. He said that it was a very important hermetic dream, showing the existence of what is called in Hermeticism the *fire of* the *philosophers*. And this mysterious fire, burning when there is no fire, when the fire has been poured and it has gone out, is of course a *different* flame, a *different* heat from the ordinary flame.

And here we have the following extremely realistic idea: isn't the whole cyclical process of degradation-

is only a secondary consequence of the adventure of the Radical Subject, who generates various entourages of a condensing hell in his strange and perhaps reprehensible quest to experience the bottom of reality?

When he reaches the bottom of reality, he will find himself in confrontation with a completely non-self. If there is a possibility of degradation, there is also a possibility of degradation in the Golden Age, and the Radical Subject who is moving toward the Iron Age, who is *creating*, in fact, an Iron Age, who is *contributing to* the establishment of the norms of Kali Yuga and postmodernity, this Radical Subject himself is striving to establish something absolute and radical in himself that is entirely *independent* of the paradisiacal conditions in which his royal nature was evident. In other words, he proves his royal nature not when he is sitting in a palace, but when he is

is clothed in the garments of a swineherd, a chimney sweep, a beggar, a freak(2).

If the Radical Subject was the true author of closing the World Egg from above and opening it from below, then he must indeed become not only the victor of God, but also *the victor of nothing*. "Victor of nothingness" in this case means that in welcoming the coming of the end times, the Radical Subject is not identified with this element. While formally one of the demonic collectives with which the world is saturated before its inevitable and imminent end, he is fundamentally, radically, and utterly terrifyingly, bottomless ontologically *distinct* from these beings. He is a differentiated man (according to Evola), an "isolated individual".

But the Radical Subject is not the One who is resurrected-

It *is the one* who *proves* the *utterly unprovable*, the impossible, the unprovable; who confirms the seemingly excluded preservation of the dignity of absolute identity in a situation that fundamentally does not allow for such preservation.

This was the subject of my first unpublished book, Templars of the Other, where, using mythological, philosophical, mystical, sociological, political, psychological and phenomenological tools, I describe the design of a Radical Subject who waits for the desacralization of the world in order to establish himself in the purity of an unyielding, self-identical and absolutely all-conquering spirit. It is a spirit that likes materialism, that likes matter because it challenges it. It likes idealism even less because it is obvious to it. The spirit seeks the ultimate and most terrible challenge in the thickest of material, infernal waters. And there it asserts its own dignity and its own incomparable superiority.

Post-sacral will

I have suggested some formulas for the description accompanying the Radical Subject.

First, it is a *post-sacral will*, a will that does not come from outside, that does not come from Tradition. It is a will completely outside the religious context, a will that comes from and is directed toward the Radical Subject himself, a will for his immediate and spontaneous awakening. The meaning of the post-sacral will in

is that it does not arise from the world of external Tradition. It arises when Tradition is essentially gone, when not only the premodern paradigm has been concealed, but even the end of the modern paradigm, when the transition to the most terrible phase, the postmodern paradigm, has taken place. Nothing awakens the Radical Subject except his post-sacral will.

Impossible reality

And when he awakens, he creates an *impossible reality*- *But* it's *not*.

Another feature of this specific new metaphysics, postmetaphysics, or superhuman metaphysics, is that this *reality* is *impossible by definition*, because it is not envisioned anywhere and by anyone. The drama of the world is now in its last act. Nothing else is supposed to happen. And suddenly, a *second before the end of the* performance, something new begins. Everyone has seen the ballet, everyone is already rustling their chairs, the last part is being played, and then suddenly, without warning, an *opera* starts, which could not and should not have started. But ... what is it? The actors on stage start singing, then the opera turns into a dramatic2 performance, then into rock'n'roll, and the dumbfounded audience says: "This can't be! The play should have ended a long time ago, by all rights." The buffet is closed, the subway is closing, the tickets are out, the windows in the city are out, there are no cars on the street... But here the action is in full swing... Something is happening that cannot happen in a normal theater, that does not happen in life... However, it is happening. Against all odds. That's the image of an impossible reality.

The impossible reality of the Radical Subject's triumph is impossible not because of any material obstacles or the skeptical analyses of political scientists; from this point of view, anything is possible. No, the impossible reality speaks of its impossibility in the face of metaphysical notions of possibility or impossibility. It is indeed not in the logic of the cycle at all, *and* that is why it must come, *not* because *of anything, but in spite of everything* - total everything. "Everything" not only from the point of view of perishing humanity, but also from the point of view of the metaphysical logic of the Egg of the World. Nothing is planned there but this coup d'état.

An impossible reality is not a coup, it is something fundamentally different, a metaphysical slice that is not embedded in the descriptions of traditional scenarios of the development - or pulsing - of existence.

But it is precisely this unusual, unexpected metaphysics that is the center of our spiritual work. It is that inner and sacred, post-sacred (post-sacral) dimension that is even deeper than our traditionalism and our struggle against the modern and post-modern world. It is therefore very difficult to grasp this element.

The end of the damned Sovdep

I have experienced some amazing things in my life. In 1982, when I was a very young man, I wrote a song with the words: "The end of the bloody Soviet Union is just around the corner. When I sang it, only Golovin liked it. "The end of the damned Sovdep" sounded like nonsense in 1982, because the Soviets were so far away.

The Union stood strong, unmoving, and it seemed that whoever spat at it would simply perish in an instant. But I realized internally that this reinforced concrete structure had a rotten foundation. There was no foundation. I realized that this huge lead machine was really based on nothing. And then I said, a little naively at first, and then more confidently: "Look - it's all about to collapse...". In 1982! Those verses were very paradoxical. There's a far-

It was sung that when the Sovdep was over, good, new times would begin, the end of the Kali-Yuga would come. For me it was all justified, I saw the Soviet era as the final one, and I realized that it was about to end. No one in their right mind in 1982 could have imagined that it would ever end, they said everything stands forever. This is not like the present times, Putin's Russia, indeed, if you blow, it will fall apart. Everything was eternal there, and this eternity just disappeared somewhere like a chimera, like a hallucination, like an obsession.

It seemed that the Democrats, with their Soros, would be in Russia seriously and for a long time, with Atlanticism and America behind them. But I see with amazement how the same set of talking, barking heads of the Yeltsin-era liberals today whisperingly and gibberishly repeats (albeit distorted and ugly) our ideas, mimicry before my eyes like some alien animals that got into human skin.

The impossible is inevitable

It is hard to believe that we - a collective of people with such extravagant, harsh, non-conformist views - are actually starting to win, and create our world. This, too, has been almost impossible to imagine before. But I was always sure that it would happen.

In spite of everything, and thanks to nothing.

I want to finish by saying that I am absolutely convinced of the fundamental, irreversible and victorious nature of our cause. There is no authority that could change anything about the necessary, inevitable and impossible simultaneous triumph of our ideas, our positions and our struggle, because all of this is fundamentalized to the point of no end, to the abyss, to the very top, to the very bottom, by the incredible intuitive truth of the Radical Subject, which is not fully understood by any of us and cannot be fully understood.

Footnotes:

Charles Beadelaire "Les fleurs du mal". LXXXIV

L'Irresistible

I

Une Idye, une Forme, un
Etre Parti de l'azur et tombi
Dans un Styx bourbeux et
plombie Où nul oeil du Ciel ne
rypitge; Un Ange, imprudent
voyageur Qu'a l'amour du
difforme, Au fond of un
cauchemar inorme Se battered
comme un nageur, Et luttant,
angoisses funibres!
Contre un gigantesque remous

Qui va va chantant comme les
fous Et pirouettant dans les
tropicals; Un malheureux
ensorcelles
Dans ses tvtonnements futiles
Pour fuir d'un lieu plein de reptiles,
Cherchant la lumiire et la cly;
Un damn descendant sans lampe
Au bord d'un gouffre dont l'odeur
Trahit l'humide profondeur
D'Hernels escaliers sans rampe,
You veillent des monsters visqueux
Dont les larges yeux de phosphore
Font une nuit plus noire encore
Et ne indent visibles qu'eux; Un
navire pris dans le pfle Comme
en un piige de cristal, Cherchant
par quel detroit fatal Il est
tomboy dans cette gefle;
Emblimes nets, tableau parfait
D'une fortune irresistible
Qui donne a penser que le Diable
Fait toujours bien tout ce qu'il fait!

II

Tête-à-tête sombre et limpide
Qu'un coeur devenu son
miroir! Puits de Virite, clair et
noir
You tremble une toile livide, Un
phare ironique, infernal
Flambeau des grvces sataniques,
Soulagement et gloire uniques, -
La conscience dans le Mal!

Subtranslation from the French:

Incurable

I

Idea, Form, Being, Particle of
azure fallen
Into the bubbling and leaden Styx,
Where the eye of Heaven cannot
penetrate;

An angel, a careless traveler, Who was
seduced by the love of ugliness At the bottom
of an endless nightmare, Floundering like a
swimmer,

And fighting, oh how grim the alarm!
Against the giant rampart,
Who walks, humming like mad And doing
pirouettes in the darkness;

A bewitched wretch, Vainly groping
his way From a place full of reptiles,
Seeking light and key;
Cursed, descending without a lamp To
the shore of the abyss whose odor
Exudes the damp depths of Eternal
steps without a railing,

Where sticky monsters await,
Whose huge phosphorescent eyes

Making the night even blacker, So
only they can see themselves in it;

A ship frozen in the pole.
Like a crystal trap, Guessing: through what
fatal strait He came to this dungeon;

Transparent symbols, a perfect picture of the
Incurable Fate,
Which makes it clear that the Devil
Always great at what he does.

II

Face to face dark and light
Like a heart that has become its own
mirror! Wells of Truth, bright and
black, Where the pale star trembles,

The ironic beacon, the
infernal torch of satanic
benefits,
Unique relief and unique glory
- Consciousness in Evil!

(2) The story of Prince Gautama, who left the palace and became a monk and Buddha, and its analog in the Orthodox tradition in the image of Prince Iosaf provide examples of such a solution.

NEW PHILOSOPHY PROGRAM

Man and the world. It seems that this formulation of the question is appropriate at all times. However, it is much more complicated. Man is not a statement, it is a question mark. Man? Yes? Is he? Is a person in essence? In fact? Are you so sure about that?

In different times, "man" has been understood to mean very different things. Whether it's the ascent of an animal, or the threshold of an angel's descent.... *Man sounds strange*. Man.

Peace. Once upon a time it was clear with that too. Though again, how to say it, how to say it.... Even the word "peace" is German
"Welt", French "monde", Arabic "dunya", etc. -- refers to different things in different languages. But always, however, it refers to something integral, universal, all-encompassing.....

The contemporary French philosopher Marcel Conch wrote that today "the world is no longer a world, but an extravagant ensemble". So, too, this obviousness is blurred..... Clearly, we are not dealing with wholeness, but with a mosaic of fragments from which a complete picture cannot be formed - something is always missing or something is obviously superfluous.... The eternal theme, "man and the world", is now formulated differently, "Man? And the world?", where two uncertainties clash: Inner uncertainty and outer uncertainty.... Not so long ago, the labor of giving man and the world a clear identity was taken up by ideologies -- the man of communism was something quite concrete, described, established. Just as the world of istmat and diamat was thoroughly studied and certified -- freedom of choice was placed within a clearly delineated framework. Other ideologies --

Religious, national, democratic -- gave different models, with different proportions and structures, but everywhere and everywhere "man" and "the world" were quite detailed and thoroughly conceptualized and defined.

But that time has passed - when Western liberalism finally defeated the Soviet camp, the battle of ideologies came to an end. At first it seemed that the liberal-democratic doctrine of man and the world had now become universal and binding in the planetary masses. But something else has happened. Left without a global adversary, rival, or opponent, the Western world immediately collapsed into its own uncertainty. In the last decades of the Cold War, only the geopolitical necessity of an ideological confrontation with the Marxist USSR and its satellites kept the bourgeois system organized. Philosophically, the West was not ready for victory, it expected a protracted ideological duel, and the rapid disappearance of the enemy took it by surprise. Left alone, Western man became confused, lost, choked by a swarm of thought hallucinations where past and present, accidental and primary, fundamental and superficial, masculine and feminine, serious and mocking are irrevocably mixed.

The West imposes today not its system but its systemlessness, not its obviousness but its doubt, not its affirmation but its deep inner crisis.

When we join the global network, we do not acquire a new identity or make contact with a new world. We are simply depositing irretrievably in a storage room with a forgotten cipher the remnants of what made us who we used to be and the reality in which we used to exist. The action of throwing off old certainties (and

definitions) is quite concrete: it is a passport to the "new times", a credit card of complicity in globalism; it is a binding requirement, and all those who reject it are
"They are automatically blacklisted as agents of the "axis of evil" because they have not heeded the "latest message" - the *world and man* are *dead* (after God).

But nothing in return. Not nothing at all. A flicker of frames, colored fish, half-dressed figures, the foamy luxury of shampoos and the soft saliva of the ocean.... You have been dissolved in the uninterrupted dreams of post-reality, and all you have to do from now on is to click the buttons on the remote control....

All solid words and phrases have disintegrated into a multitude of glittering fragments -- all we are interested in are interjections and quips, witty mooing and successful teases. A world where an impersonator's parody is enjoyed by the masses has no right to be called a world. It is something from another system of things.

When we recognize in ourselves a growing blind disagreement with this state of affairs, we automatically rush back to the past, to a time when the world and man were fixed and well-defined realities. And here everything fascinates and inspires us: ecclesiasticism, monarchy, sovietism, nationalism, even democracy in its modestly realistic, initial (industrial) version -- where there is still decision and choice, labor and wages, risk and the laws of value formation. However, this is not a solution, because if something -- even a very good thing -- disappeared, it means that there was some higher meaning in it....

If we can stand up and straighten up in the stream of lascivious, appetizing, and fast nothingness that comes at us from all sides, we will realize that something huge and great, hopeful and hopeful, is at hand.

but hidden in the furthest recesses of existence sends us -- to us -- *new rays*. If man and the world no longer exist, it follows that they are not so important in the final account, it follows that we can do without them. So...

I propose a new program of life: to *look at what is around us without squinting our eyes, without looking back*. The doom from which man tried to hide caught up with us at the last moment of history. Good, we've learned our lesson.

Something terrible opens up in our bodies, blossoming like a flower, something black..... And from the last horizons of darkness, the trembling petals of the external consciousness stretch towards the red heart: suspicions, guesses, lightning bolts of the unconditional....

In a heartless, cloaked cosmos, we must build new dams of life, pulling sparks of presence from under the last shells of borrowed insight....

The new program of philosophy is to persevere when there is no way forward and there can be no way forward.

"OBSESSED WITH THE PIG"

(INTERVIEW WITH "MAN" MAGAZINE BASED ON THE ARTICLE "A NEW PROGRAM OF PHILOSOPHY")

The question of "Man": *"Man," you say, "is not a statement, it is a question mark. If he is created in the image ... can we disregard this original definition of man?*

Dugin: Is the Deity, in whose image and likeness man was created, something self-evident and obvious? This is also a question mark. In Kabbalah, the interrogative pronoun "ma"? , i.e. "what?" in Hebrew, is conceptualized as one of the names of God. On the other hand, man is the mediator, the mediator between heaven and earth, beasts and angels, and therefore he is always balancing over two abysses - remember, "the abyss calls for the abyss" - abissus abissum invocat. I have made this passage from the Psalter the motto of my musical and philosophical program
"Finis Mundi"... In other words, we "take into account this original definition of man," but where is the affirmative in it? Is this not a new riddle? Finally, if we insist on such a definition, then we must continue to talk in the theological context of the tradition - Orthodoxy in particular - and we will have all anthropology to match. I have developed these themes in more detail in my books
"Metaphysics of the Good News" and "Philosophy of Traditionalism," where much is made of Orthodox anthropology.

Question of "The Man": *Today it is not difficult to agree with your definition that "a man is a sound strange-*

but", taking into account transvestites, test-tube babies, cloning... For you personally, a human being is.....

Dugin: For me personally, man is a *godlike light being mixed with an aggressive raging pig*. In another place ("Philosophy of Traditionalism") I give a different definition - "*man is an inexact movement of* the *possible*". In addition, one should distinguish between a minimal understanding of man (minimal humanism) and a maximal one ("maximal humanism"). There is an article about "maximal humanism" in my book "The Russian Thing". The human being, due to his indeterminacy, can hide *very different realities*, sometimes polar, under the guise of a persona, a mask, a bipedal form. I think that people are radically, fundamentally, qualitatively, naturally and spiritually *unequal*. What brings them together is the packaging, but the content is fundamentally different. The similarity is in the leather vesture, the epi- dermic cloak, but what is wrapped up in it... This must be investigated again and thoroughly every time. A man has to prove that he is a man, and to specify what kind of man? Before that, it's just a loan, a bill of exchange.

Question of "Man": ... *"The shedding of old certainties and definitions is quite concrete," you say. Does this mean that thoughts can be thrown off, like clothes, or that they are torn off a person? Can a person get used to being naked, become a "naked monkey"?*

Dugin: *What* I mean is this: previously, human identity was derived from Tradition, which postulated *what* it meant. Then modernity, overthrowing Tradition, proposed its own largely nihilistic-

A liberal liberal anthropology that frees the individual from ties to the traditional parameters of identity. But this nihilistic pathos has also exhausted its potential for "obviousness". The process of liberating man from the influence of the nonhuman is generally complete, but what remains is pure emptiness and uncertainty, a postmodernist game of ephemeral instantaneous identities that are fundamentally replaceable. Recall that Jack the Ripper, a murderous mystic with a Masonic background, believed that the division of London's street girls was intended to reveal the paradigm of the twentieth century. It was a profound symbolic mystery. On the metaphysics of crime, see also my articles
"Put Your Body in the Sedge," "The Body as Representation," and
"Sunny Man" in The Russian Thing. So, freed from the identity imposed by the anthropology of Tradition, man has lost his wholeness, his holistic nature. He is dismembered today. Now he is one thing, in a minute another. Hence the stylistics of culture, television (the clicking of channel buttons as a special form of contemplation - attention stops on a fragment, a vivid image), drugs, which immerse man in a series of incoherent but intense impulses, without contextualization. Hence perversions, which also actualize instantly and haphazardly fragments of subconscious drives, dormant archetypes, etc.

When man becomes naked, free of external anthropological suggestion, he becomes dead and dismembered. The monkey is alive, holistic. Man is postmodern, dead and fragmented. He is much lower and nastier than the ape.

Question *from* **"The Man"**: *A naked ape striving for a*

to globalism, too scary an image. Do you think she can handle a "new program of philosophy"?

I love monkeys, and I am horrified by modern humans, the last Nietzschean humans, who are absorbing globalism. I abhor such a comparison. Animals are not fallen, they know no apostasy. Neither does nature. Nature and animals have been polluted by humans. A new program of philosophy is possible for the light man, whose atoms are dissolved in today's cauldron as parts of Dionysus, torn by titans. Nietzsche addressed his "Zarathustra" to "nobody". And he was heard by many. There is the *idea of* an *eschatological cathedral of light droplets* scattered in the world, they need a
"a new program of philosophy." They will understand it.
The "New Program of Philosophy" is an extreme form of turning to the grain of Tradition, to the Radical Subject, in a situation where the entire external environment is not only not conducive to this, but also severely hinders it. The New Philosophy Program proposes to dispel the illusion of the black limit into which humanity has stumbled, to pass through the wall, to take off on its own wings at the last turn, a millimeter from the bottom of the abyss.

Question of "The Man": *Is your new program of philosophy a destruction, a re-creation, or clothing for the "naked monkey"? What are its main points?*

Dugin: Neither one, nor the other, nor the third. This is a program and a project. The main provisions:

Step1. Realizing the catastrophic nature of modern ontology and anthropology, grasping Heidegger's maxim
"the old gods are gone, the new gods have not yet come," "the Point of Fullness".

chi."

Step2. Retrospectively tracing the trajectory of twilight, the exact genealogy of humanity's degeneration.

Step 3: Self-reflection of the subject who performs these two operations (Step 1 and Step 2), precise and correct clarification of the motivation and arbitrariness (voluntariness) of his ontological status.

Step 4: Realizing the post-sacral will that secretly drives and guides this process.

Step 5: Deciphering the supertask laid down by the higher beginning in the process of degradation as a test and purification.

Step 6: Collecting the sunken light.

Step 7: Concentration of the post-sacral will into a "party of the newest type" and its laser-like condensation.

Step 8: Awakening of the new fire that destroys the old reality. Stopping the cosmic cycles. Birth of the Radical Subject. The beginning of an *impossible reality*.

Question of "Man": *It is impossible to be comforted by the fact that there is a "higher meaning" in the fact that something right and good has disappeared and is being replaced by something vulgar and ugly. Or absurd, unless one believes that this absurdity is the way to another meaning. Is man today able to create new meanings?*

Dugin: Man today has lost everything he had. First of all, the meanings. *Other things* are beginning to peek through his thinning anthropology. And much worse than him, and much better. Man, in his conventional meaning, is almost abolished. In his place, the posthuman manifests itself. The salt is dissolved. We see new substances emerging in its place - oceans of mercury and sharp rays of unburned salt.

of sulfurized sulfur.

New dances and new dancers are on the agenda. Homo Novus, or to be more precise, Homo Novissimus.

Question of "The Man": *Can the new program of philosophy call to the road when, to quote you, "there is no way forward and there cannot be"?*

Dugin: Maybe it should. The old ways and the old travelers are exhausted. But there are those who can fly, who, carrying chaos in their souls, are able to give birth to a dancing star. Their paths are just beginning. Nietzsche understood the inevitability of their arrival and attributed it to the beginning of the XXI century. Everything fits together, judging by the calendar.

Question of "Man": *What forces can "compose" this new program, to consciousness or "subconscious roar" can they appeal?*

Dugin: The program has been drawn up. It is gradually becoming public. There is a movement, its presence in the world is marked. Everything is under control. There is the roar, the subconscious, and the corresponding mosaic of bottom forces.

Question of "Man": *Even the man of the end times can find (create?) himself, comprehend his predestination . Can he really create a new program of philosophy?*

Dugin: It depends on what kind of person.

Question *from* **"The Man"**: *In this process, what is your*

view, maybe the role of the human sciences, science in general? And religion?

Dugin: Science was born as a system of dogmas that abolish or at least fundamentally reform the dogmas of religion. So "science of man" -- is something too vague. Religions have their own versions of anthropology, and almost everywhere they believe that man is coming to the end of time to a fundamental decline. Religious anthropologies are therefore generally consistent with the view I hold. Moreover, it is religious anthropology that informs my views. Its value is therefore extremely important.

Science began by redrawing the anthropology of Tradition, abolishing the soul, etc. This is a very different anthropology, alternative and conflictual. Science - modern science - is the antithesis of religion. "Scientific" anthropology sees man as a cunning machine. Think of Lametri with his l'homme-machine, Descartes, Garvey and the physiological school, Locke with his tabula rasa, etc. Both the liberal and Marxist versions of anthropology are based on the *denial of the soul*. They are also illustrative and only confirm the eschatology of Tradition: the time comes when man forgets his luminous dignity and *recognizes himself as a machine*. Therefore, the science of man in its modern aspect is proof of the degeneration of humanity and the apocalypticism of the New Age. Postmodernity in anthropology and the prospect of cloning take this line to its logical limit. This is nothing new: everything comes to what it was meant to come to. First man rejects religion and denies the soul. Then he recognizes himself as an automaton. Then he begins to recognize himself

to make humanoid beings. A clone is a typical
"the miracle of the Antichrist." And the modern science of man is leading to this very thing.

But the "new program of philosophy", based on and trusting only religious anthropology, regards modern anthropology as the most important evidence of an objective process of degeneration. And it does not simply confront religious anthropology with this, but asks itself the question: *why did* a full-fledged man of Tradition turn into a modern freak with a hamburger in his teeth and a TV remote control in his dull, pampered paw? And he answers it in the Nietzschean way - "man is something to be overcome".

Man becomes subhuman the second he refuses to be superhuman. And so he has one program -- to end anthropology altogether, to draw a decisive line under it. And "we" (who
"we"?) will see new horizons, a new earth and new heavens.....

Question of "Man": *If "man and the world no longer exist..., it is possible without them." But the world without man is empty, and man without the world is terrible. From what to create "new dams of life"?*

Dugin: New dams of life must be woven from the golden webs of superhuman intuitions, from the flooded cities of the most ancient antediluvial meanings, from the transparent continents of the forbidden and the disappeared, from the snowflakes of infinite joy, from the blistered skin of the one who failed, from starry tears, from the nonhuman and the non-world, from the pure source of absolute being, for which ours is the only source of the absolute being.

The processes are dust and nothingness, and are only necessary for the measured divine dance - on this side and on that side, because neither the world nor man exists and has never existed...Only candles and shadows, and subtle distant sounds calling our crystal fins into abysses unknown to themselves. Which call to each other through us, beyond us, *instead of* us.....

In the voice of Thy waterfalls, in voce cataractarum.

BERSERKER
BOOKS